THE
SCHOOL-ARTS
MAGAZINE

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The Editorial Point of View

THOUSANDS OF SHEETS OF POOR COPIES

FOR ten years now the Editor of the SCHOOL ARTS MAGAZINE has been seeing the work submitted by school children, from all over the country, in the monthly contests. That work has steadily improved in appearance. The sheets are better in arrangement, more harmonious in color, and more thoughtful in drawing. They often show marked originality in design. But in the realm of representation they are weak; weak primarily, not because the children are ignorant, but because their teachers are not as well informed as they ought to be.

For example, consider the work submitted in the realm of landscape.

In Miss Seegmiller's admirable drawing books are landscapes as beautiful as any yet reproduced for children to see. They were selected and drawn with special reference to their usefulness in teaching. They were not placed in the book to be copied, but to be studied. Miss Seegmiller intended them to be a means toward an end. Like all other wise art teachers she believes that children's eyes must be opened to the beauty of their world; they must be led to see the sky above their own heads, the flowers and trees they pass every day, the landscape they themselves inhabit. Mr. Dow, an artist to the finger-tips, believes the same gospel. When he taught composition to his summer classes at Bayberry Hill, he utilized local material, of course. And afterwards, when writing his book on composition, he used as illustrations the studies he and his pupils had made over there on the north shore of Massachusetts Bay. The Ipswich marshes and pastures, the boat-houses, the homes of the fishermen, the crooked close-built streets of the old New England shore towns, appear in his book. They are charming. But they were not reproduced to be copied. Mr. Dow hoped that by means of them he might lead his pupils to see pictures everywhere.

Now, and here is the point, in ten years' time, I have found among all the landscapes submitted in these contests scarcely one that was not a reflection of a landscape in a drawing book, or in some book on composition.

O yes; I have in my possession five exceptions: two landscapes from the Connecticut valley, one from a city in New Jersey, and two from the mountains of Nevada. These five secured

prizes almost wholly on account of their "originality." They were delightfully local. They were produced by children whose teachers were unusually well informed, teachers who had managed to lead them to use their own eyes.

"See thou bring not to field and stone
The fancies found in books;
Leave author's eyes and fetch your own
To brave the landscape's nooks,"

said our wisest man, Emerson. Teachers throughout the country do not seem to realize the importance of this.

THOUSANDS OF MILES OF GOOD PICTURES

I HAVE just completed a six-thousand-mile circuit through sixteen states. It has been like seeing a wonderful picture gallery from a wheel-chair. First there were the neat houses of Massachusetts beneath massive elms and maples; then the rounded hills of New York dappled with fenced fields and woodlots; then the quiet homes of the great Mississippi valley in the midst of vineyards and grain-fields. Beyond the Mississippi the gently rising and falling grassy land of Kansas appeared, sprinkled with towns full of windmills; then Colorado, with its limitless pastures and infinite skies; New Mexico, with its gray hills and valleys and here and there odd-shaped shanties huddled around a giant water-tank; then Arizona, with its surprising and gorgeous desolations in the midst of which the adobes appear like lichens on a rock; then southern California, with its picture-book houses in the midst of brilliant orange groves, with painted mountain backgrounds. After that came northern California, with its orchards and live oaks; Oregon, with its somber forests and roaring mountain streams; silvery Nevada, with its sagebrush plains; Utah, with its foothills tumbled into green valleys; Nebraska, with its great ranches dotted with barns and haystacks; then Iowa, with its rolling prairies. The Iowa landscape reminds me of mid-ocean after a long storm, with the tree-sheltered farm buildings like great ships riding upon the giant swells.

In every part of our country are landscapes just as rich in picturesque material as the suburbs of Indianapolis or Ipswich. In fact, neither of those famous regions has anything like the unique material lying around loose at Kansas City, Great Bend, La Junta, Albuquerque, Flagstaff, Mojave, Santa Barbara, Berkeley, Roseburgh, Golconda, Saline, Medicine Bow, Plum Creek, and Osceola. Farm buildings behind a wind-break of poplars, in the midst of pepper-trees, alongside a batallion of eucalyptus, beside live oaks, under Oregon firs, or surrounded with giant stacks undermined by hungry cattle, are just as fit subjects for landscape composition as colonial buildings under umbrella elms. Fish houses in New England are no more beautiful than pueblos in the Southwest, or bungalows on the Pacific Slope.

THE ONE IMPORTANT THING

THE picture-seeing eye is what we should try to develop.

"The brook sings on, but sings in vain,
Wanting the echo *in thy brain.*"

And usually the landscape sings on, too, unrecorded. Teachers and supervisors of drawing everywhere should know that good results, results of genuine and permanent value, cannot be secured by

copying. The end sought is not the copy; it is appreciation of the pictorial beauty of the world.

Here is a poem that a supervisor of drawing once wrote. I would like to publish the author's name, but I cannot get permission. Perhaps it will help to enforce the point we are considering, namely, that pictures are to be found everywhere, and that it is our business to help children to see them.

MY PICTURE SHOW

From my window I see Mickey Sullivan's shed,
The walls of Abe Hammerstein's shop,
The gables of old miser Hatch's stone house,
And many a black chimney top.
The landscape is made of dull weather-stained brick,
Battered metal, and mouldering tile,
Broken windows, and rickety shutters, and rails,—
Anonymous roofs by the mile.

But snow crowns a gable as well as a hill,
Gray fog makes a chimney a tower;
Under moonlight the roofs turn to billowy seas;
Even gutters will gleam in a shower.
The sunrise flames over a factory wall
As it flames o'er the walls of Thibet;
The sunset 's as kind to a tin chimney pot
As to Araby's best minaret.

While the rich go to Europe to languidly scan
Miles of canvases hung on a wall,
I watch at my window: the pictures are changed
By servants I don't even call.
Mickey's shed and Abe's shop and the chimneys and things,
And even that house of old Hatch,
Bewitched by the twilight, the frost and the rain,
Yield pictures the masters can't match.

Our work in representation will be stronger when we utilize our own immediate environment, as our best teachers would have us do. Italian painting did not develop through the study of Byzantine art; Dutch painting is not the result of copying Italian subjects; the Barbizon school did not imitate the Classicists!

"Beauty will not repeat in America its history in Greece. . . . It is in vain that we look for genius to reiterate its miracles; . . . it is its instinct to find beauty and holiness in new and necessary facts, in the field and roadside, in the shop and mill."

Would you find the path to fine art? It runs from where your feet now stand, straight away into the world beautiful.

MORE OF THAT DRESDEN EXHIBITION

Among the commanding figures at the Dresden Congress was Professor Julius Mihalik, in charge of the exhibit from the Royal Hungarian School of Arts and Crafts, Budapest, of which Dr. Elemer Von Czako is director. Professor Mihalik, a man more than six feet tall, genial, accomplished, speaking four languages, would have made almost any exhibit alluring; but the exhibit itself, even without so enthusiastic and patient an interpreter, would have claimed the attention of every visitor. The Royal Hungarian School of Arts and Crafts corresponds in grade to one of our mechanic arts high schools. Here is Professor Mihalik's own account of the school:

The pupils enter school at about fourteen and fifteen years of age. Every one must pass an examination in drawing. We take only talented pupils — about fifty yearly from one hundred and fifty competitors. If the pupils do not make sufficient progress in the first year, they must leave the school.

There are five annual sets, divided into two groups. Having finished three years (the course corresponding with the high school), pupils can leave the school and earn their living in some workshop or factory. The most talented students can remain for the two last years (college course), and having finished it can establish themselves

as independent proprietors of studios or workshops.

The training courses are in decorative painting, the printing arts, textiles, enameling, sculpture, metal work, and architecture, including furniture making. Our present methods are but two years old. They were introduced by our new director, Dr. Czako. The new programme includes: (1) Studies from nature with the chief aim to observe the principal masses or significant forms, beginning with cut-out paper studies partly done from memory, and these arranged always with ornamental purpose. (2) Color studies with regard to the local colors. (3) Designing chiefly from memory, applying the material collected by nature studies, without any technical purpose. In the second year studies and designs are made with reference to actual execution. Every pupil executes his design in material.

Every training class is connected with a workshop, where the first-year pupils learn to deal with tools and to know the material and technic. If they know the material well, they design and must execute their designs in the material. Thus artistic sense develops with regard to the technic. We wish to educate designers who have their own forms and colors in memory, who draw quickly, and know well how to execute what they design.

Figure drawing is based upon anatomical studies thoroughly done. In the first year the students draw and model different parts of the skeleton and muscles and draw the naked human figure from life. At the end of the first half-year they must be able to draw the boundaries of the human figure from life and then draw in the whole skeleton and the muscles from memory. At the end of the first year they do the same by modeling the skeleton and applying the muscles afterwards. (Last year the pupils of the second year did the same because they knew the anatomy only by lectures heard at the University, — and that was not sufficient.)

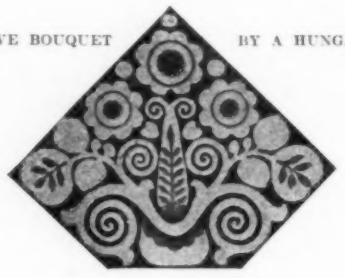
Pupils in the third, fourth, and fifth years learn the figure drawing together. They begin with quick studies from life and lay down one movement of a figure in from five to ten minutes with the help of a simplified skeleton. A series of such drawings (10 pieces) must be finished in two hours. If not from life, then partly from memory. Then they draw in light and shade (quickly) in the same short time; then in different colors of dress. At the end of the year they can draw the most difficult poses in one hour.

We don't allow the use of the rubber at all; they draw with pen or brush, the first line remaining on the paper too. So they see and draw a great number of poses. We educate memory and secure skilfulness of hand so that our pupils are able to draw the figures from memory in every difficult pose. They also make studies in the zoölogical garden, and in country places, where Hungarian peasant art is still flourishing.

We have about two hundred pupils in the day classes. In the evening classes, which prepare the pupils for the day classes, and where workmen learn to design artistically, we have about the same number of pupils.

The plates which follow were generously loaned to the SCHOOL ARTS MAGAZINE by the director of the School, Dr. Czako. They not only illustrate the work of the students but show the character of Hungarian plate-making, or would if printed on such fine paper as that used in the brochure of the school which Professor Mihalik kindly presented to the Editor at the Dresden Congress.

A DECORATIVE BOUQUET BY A HUNGARIAN ARTIST



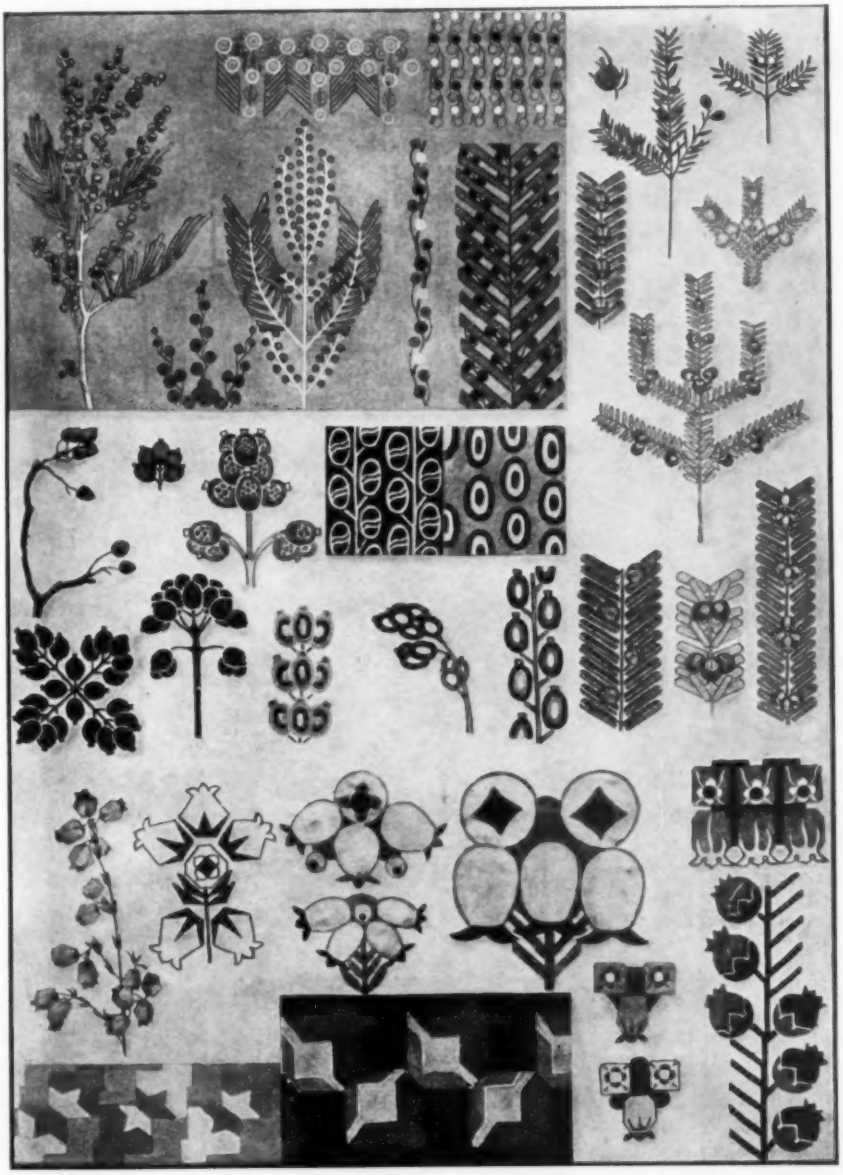


PLATE I. Drawing from nature and the decorative use of natural elements, by pupils in the ornamental drawing class, first year. Notice how the specimen is searched for decorative suggestion; how every angle, dot, value, contour, is seized upon as a decorative element; how orderly every group is in its arrangement.

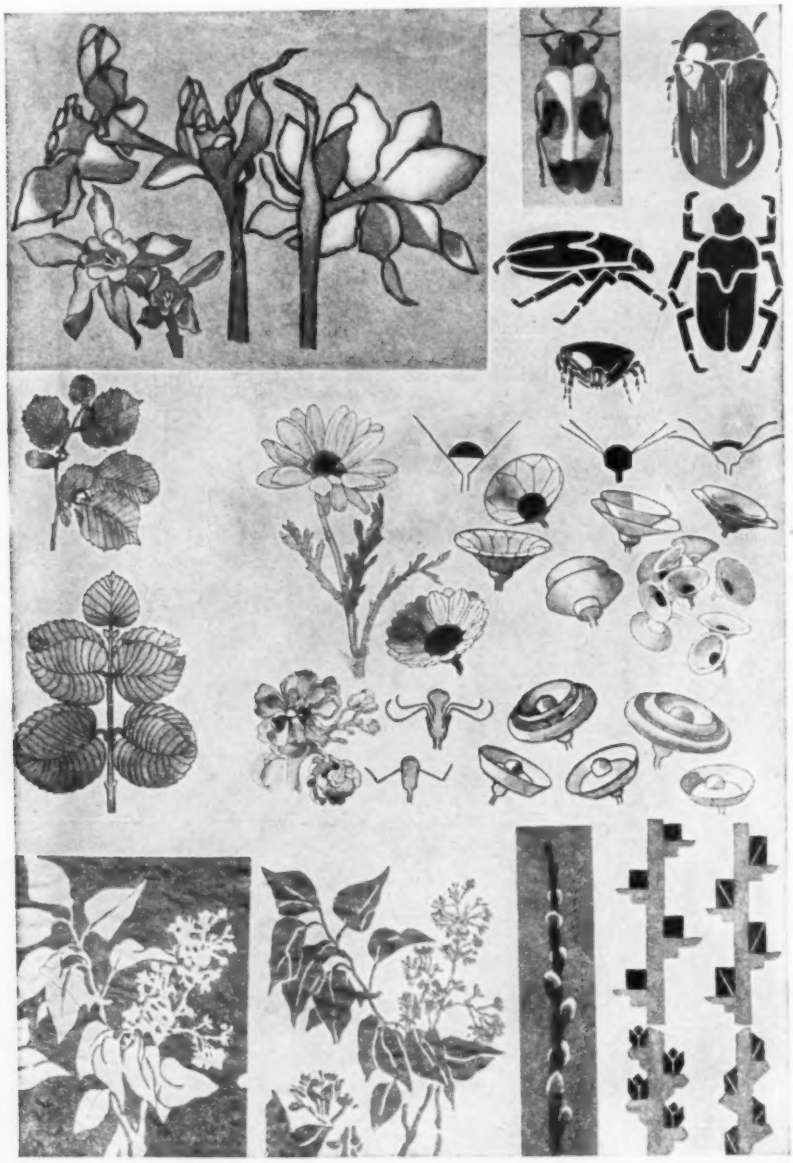


PLATE II. Additional studies from nature by first-year pupils. Notice particularly the studies of the foreshortened forms, and the wealth of fresh suggestion they yield the designer. Notice also the four decorative interpretations of the pussy willow. Do not overlook the faithful drawing throughout. Nothing is left to the chance running of a wash for "effect."

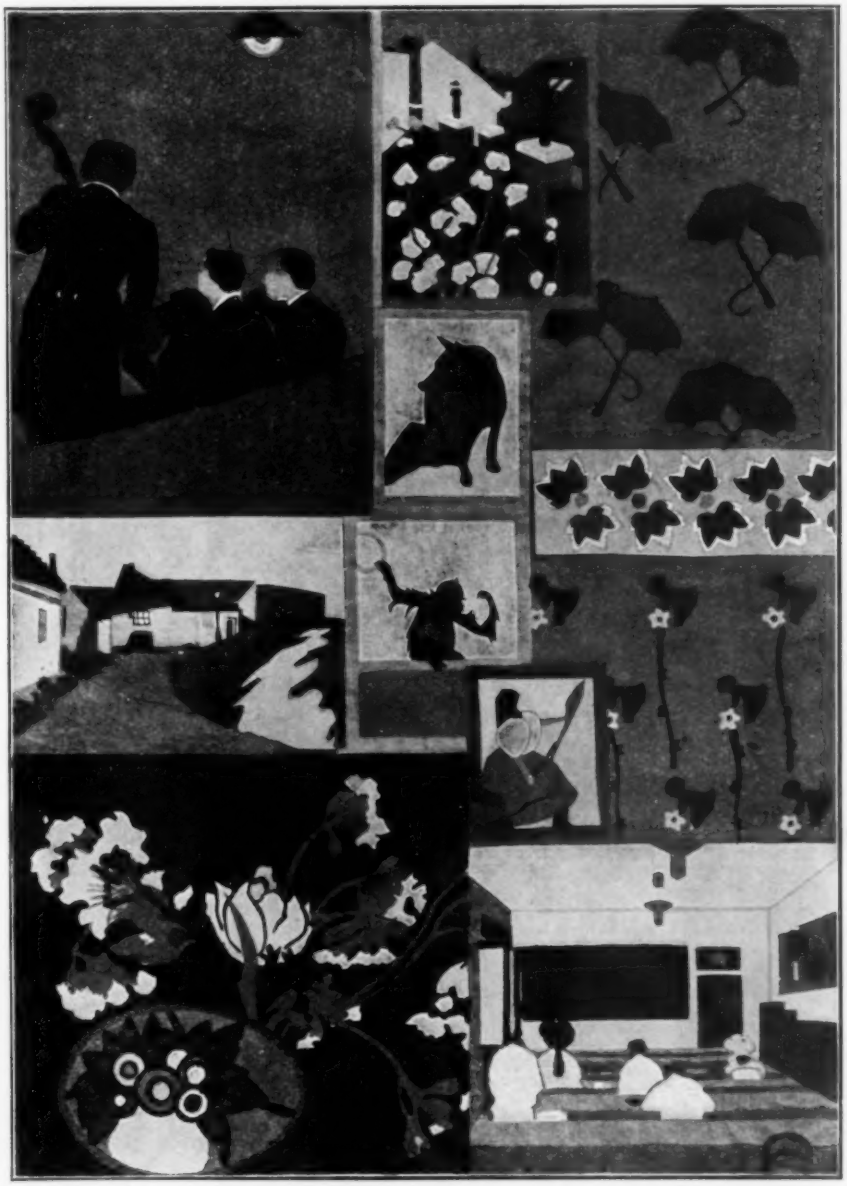


PLATE III. Cut-out paper studies made by first-year pupils in the ornamental drawing class. It is claimed for this work that it trains pupils to see in the large, to think in masses, to produce designs that carry. It is a direct help in the making of designs to be printed in a few flat colors.

PLATE IV. Designs for posters and book covers by second-year pupils, printing arts class. Notice the excellent spacing, massing, and nature of these designs, with their consistent lettering.

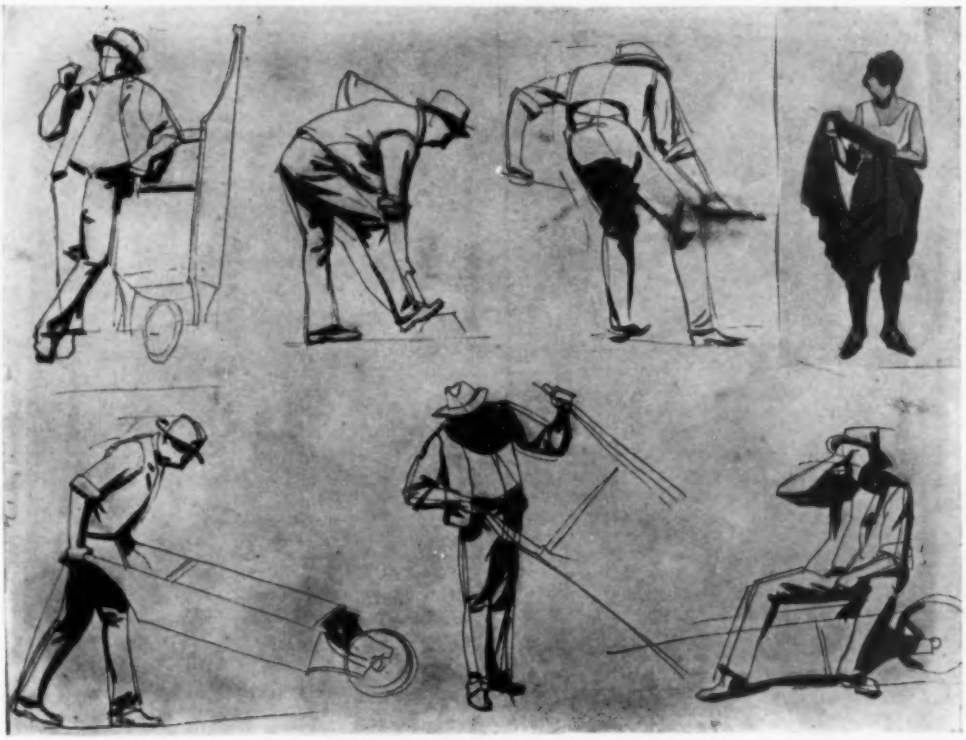


PLATE V.

PLATE VI.

PLATE VII.

PLATE V, at the top of the previous page, reproduces five-to-ten-minute studies from the living model; made by third-year students. How the essentials have been seized! Excellent in proportion, spirited in action, drawn without an unnecessary line; only the big truths recorded, and that with a sure informed touch; solidity, light, and shade outdoors adequately suggested by a single wash in one value; where else in the whole world have such results as these been secured from pupils but seventeen years of age, even without a time limit? And these studies were made, in each case, in ten minutes or less. Notice how many interesting and suggestive poses are secured from the one model with his shovel and barrow during the hour. They record the stages in filling, transporting, and dumping a wheelbarrow, and resting afterwards!

PLATE VI, on the lower half of the previous page, shows five-to-ten-minute studies from life; made by fifth-year students. Remember how these are drawn. No erasing whatever: every line, from the first, on the left, is a record of observation and thought. Here in an hour and a half the whole process of dressing was gone through with by the model, in ten-minute stages, and recorded by the pupil in studies in four values. And how effective they are! How the touches of white give sparkle to the drawings! Pupils trained in this way come to know the figure. They acquire the words of a graphic language they can use with facility. What wonder they produce effective posters which American manufacturers pride themselves upon stealing and re-lettering to advertise their own wares! Why do we waste so much time in our art schools over ineffective light and shade produced with the charcoal point?

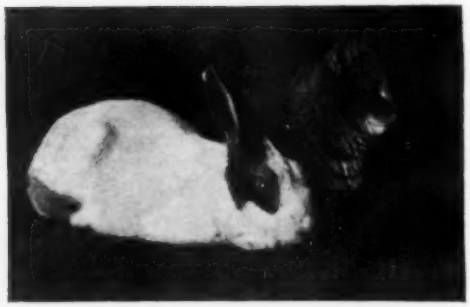
PLATE VII, at the top of this page, is from designs for posters done by second-year pupils, printing arts class. The poster at the left had a cream-colored ground inside the rule, with a dull, red tint for the hands and face. The poster at the right had a ground of brilliant green, the white letters being balanced by white buds, almost like pussy willows, here and there upon the branches behind the crows.

PLATE VIII, on the next page, reproduces a model for a ceramic figure, done by a fifth-year pupil in the sculpture class. The constant practice in seeing and thinking in the large, in grasping the essentials, is here in evidence. The result is certainly dignified and monumental.

PLATE VIII. The Knight.

AMERICAN ART FOR AMERICAN CHILDREN

THE source of a river is usually plural. Not one spring hidden away in the hills, but many, each contributing its rill, by confluence produce the stream. So has it been in the movement for American art for American children, which will be the subject of an editorial in the April number of the SCHOOL ARTS MAGAZINE. One of the many contributing factors has been the Knapp Company of New York. This company has initiated an important enterprise with three paintings in oil, the first of a series presenting graphically the history of our country. These paintings, "The Signing of the Declaration of Independence," by Miss Sarah Dodson, "Ring, Ring for Liberty," and "The Birth of the Flag," both by Mr. Henry Mosler, were exhibited at the annual convention of the Daughters of the American Revolution, in Washington, last April. They have been reproduced for use in schools. A halftone from the first of the three appears, by courtesy of the Knapp Company, as an insert in this number of the SCHOOL ARTS MAGAZINE.



A pet rabbit and his friend. A photograph from life, by W. P. Gannett, North Scituate, Mass.

Drawing Supervisors and Grade Teachers

A GRADE TEACHER'S POINT OF VIEW

By Fred H. Daniels

Newton, Mass.

I AM writing this in a part of our land where nature is rich and the people are poor; where the skies are painted and the houses are bare; where the climate is ideal though life is very real; where the distances are superb but where there are few artists to see them; where the roads are narrow and the wagons are wide; where the dark people dress in white and the white people wear dark clothes; where the old folks are toil-stained and sour and the children are clean, bright, and sweet. It is a land of contrast. I shall take my cue from my surroundings; I shall present contrasts.

A grade teacher needs more patience, more bravery, more love, more charity, more hope than a special teacher is called upon to exercise. It is my faith that specialists are by far a greater trial to grade teachers than we are to them. We grade teachers have felt many times that a good scolding, perhaps a shaking, would have been the supervisor's just due, when alas, he is berating us.

As a grade teacher, I hope to be spared from service in any schoolroom where the special teacher or supervisor of drawing believes himself to be an overseer. Such a man blows into a room like a cold March wind, swirls about, disorganizing class and furniture, alights here and there with boisterous sharpness, eyes suspiciously the convicted class and teacher, and with a final exultant burst, expressive of his own superiority, hurtles himself from the room. He leaves me in despair and my boys and girls dejected and very doubtful as to the efficiency of my best efforts for them. It takes a long time to regain the confidence which this overseer has shattered. His visits are dreaded. I am glad he does not come often. To endure him we teachers need almost superhuman patience, strength, and bravery.

Then there is the drawing teacher, who talks with sparkling enthusiasm, who embues us and the children with a strong desire to do things with pencil or brush; but because he himself can do almost nothing with either, his cheering words fail to ring quite true. At his departure we feel that we have just missed getting the one thing he is supposed to give, namely, definite help in making good drawings. We must have charity for such a supervisor.

My next drawing teacher is better: he does draw. Sometimes his drawings are too small to be seen by all the class; but he does draw. I am not sure how valuable his drawings are to the class — often I think he himself is not, for he does not leave them with us. When he does leave them, the children do not seem to be inspired by them to renewed effort. Something is wrong with the

drawings. How can I, a grade teacher, know where the trouble lies, or how can I dare to tell him, even if I suspect. I must work on, hoping that he may some day find himself.

My final drawing teacher enters the room quietly, even hinting at a personal hesitation to interrupt my regular work. From him there emanates a sense of friendship for my class and for me. He is one with us. We rejoice in his coming because we know he will determine almost at a glance the one most interesting and helpful solution of our difficulties. We can depend upon his clear sight. He never repeats our teaching; he may find it necessary to cover the same ground, but he does it with the stride of a master. As he talks, he draws continually; he draws people, animals, landscapes — anything needed to elucidate his meaning. He uses drawing to explain his words, not words to explain the drawings which might have been. We always have ready for him a generous, clean blackboard; we know that that board will surprise us with its possibilities. The drawings he leaves on the board (or sometimes on large paper) are carefully cherished; they are so interesting that we will not destroy them. At the close of school we teachers go from room to room to see what he has done for each class; often the children do the same. In each room we find something new, fresh, beautiful, and always interesting.

As a grade teacher, I have watched him closely to learn the secret of his power. I can only say that he seems to see more clearly than we do, and to love more. His fingers are the natural outlet for a brain stocked with a thousand images of admirable forms. The more he gives out, the more he seems to have in reserve, because with each giving, it would appear, a new thought comes. He is an incessant hunter, a tireless seeker for beauty. He notices the richness of my geranium blossoms, the shadows of the plants on the school curtain, the simple vase I have chosen for the flower upon my desk, and the curve of the stem of that flower. The view from the window leads him to exclaim upon something I had never noticed. He is thoroughly alive to his surroundings, he is always increasing his store of images of beautiful things, and helping us to increase ours. And the charm of it all is the modest way and very real pleasure he has in thus taking us into partnership, so to speak, and introducing us, through his drawings, to a world hitherto not our own.

Now that I have told you, Mr. Drawing Teacher, what I think of you, may I speak of myself?

As a grade teacher, I have fifteen subjects to teach. To do my work well I ought to know all there is to know about all of them. To acquire such knowledge I should have to live as long as the Sibyl of Cumae. Believe me, Mr. Drawing Teacher, I am eager for all the help and inspiration you can give me. I believe we grade teachers, as a whole, are better *teachers* than our supervisors and special teachers of drawing. This is not saying that we can teach *drawing* better! I am not sure but that we could teach it better if we could draw; but we cannot draw as you can (or at least ought to) and we depend upon you to do the thing you are employed to do, — *we want you*

to show us how to draw, and to draw well.

If I alone fail to get the results you wish, it is because I am weak. If my sister teachers fail with me, it is because *you* are weak. Do us the justice to find out where the fault lies. We have a *right* to demand your sympathy and help, although we do not always dare to.

If I, a grade teacher, were encumbered with a poor supervisor, I should pray for courage to ask him to do the things in the classroom which he has scheduled for us to do. If he dodges or hedges, he confesses his own feebleness and destroys himself. What the teaching profession needs is leaders great enough to be small enough to be of service.

When I am blessed with a drawing teacher of the right sort, there is but one course of action open to me — I must do my utmost to learn from him and to work with him. It would be my preliminary business to prepare materials for the class and supervisor, — blackboard, chalk, paper, pencils, crayons, paint, paste, thumb tacks, — whatever would be required. Why should our time be wasted, after the supervisor's arrival, in sending Mary to the next room for paste, John to the attic for drawing boards, or the janitor to the stockroom for paper? Why use ten minutes to put water in the paint cups, while all sit in melancholy idleness simply wasting time? Why institute a frantic search at the last moment for a paint box which has color in it that has not petrified? Surely the supervisor will make more rapid progress before the class if he has paint which it is not necessary to thaw out!

If the lesson is to be on nature drawing, I will not have the table covered with branches of impossible size. The children delight to prepare such things before school, or at recess. I will have the specimens cut to the right size and ready on each desk.

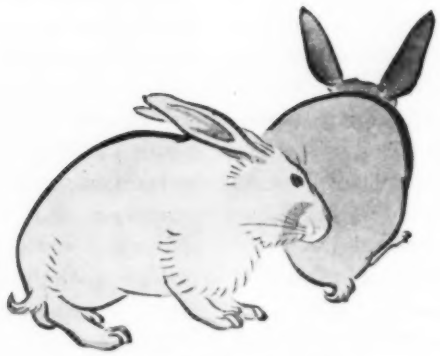
I will see that all materials are ready, because to do so is true economy. I shall gain nothing by leaving preparation until the last moment; I shall learn nothing by seeing the special teacher attend to it. By failing in what is my plain duty I am robbing myself and the class by wasting the minutes during which he could be of service to us.

When opportunity offers, while the class is drawing with the supervisor, I will become a pupil and draw with the others. I will also make a record of drawings and notes of the helpful points of the lesson. I may want to give the same lesson next year, and the surest way to remember the method and illustrations is to etch them now on the motor brain centers, through this physical activity. If, at another time, the supervisor goes about the room giving individual criticisms to the students, I will go with him. If need be, I will often, because I want to know, ask "Why?"

All these things would I do, because I see, in the wisdom of my years, that the doing of them will help me to make a just return to the community for my salary. I have lived long enough to learn that it does not pay to give short measure. If I am only a tooting tin whistle, I shall not be mistaken for a symphony orchestra! No cry of mine that the town is too small, that the community is unresponsive, that the chil-

dren are dull, or that the superintendent does not recognize my talents will aid my cause one jot, or move me a hair's breadth toward a better position. I have learned that if my eyes see things askew, the fault is with my eyes. The world is plumb, and solid, and right side up after all. The town, the community, the class, and the superintendent have no power to control my progress. My future rests with myself, not with them. I alone am monarch of myself. I have but to say, by the deed, "I will go on!" and on I shall go. Superintendents and principals are watching for my coming! They will travel leagues to meet me!

Experience has given me enough of its heritage of wisdom to enable me to appreciate the words of one of our seers: "A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise shall give him no peace. It is a deliverance which does not deliver," be he supervisor or grade teacher.



Two rabbits from a Japanese book.

Thinking in Three Dimensions

THE EVERLASTING PROBLEM OF MODEL AND OBJECT DRAWING. A NEW SOLUTION

By Henry Turner Bailey

TO draw correctly the appearance of solid objects is so difficult that the combined intelligence of all the artists of the world did not find out how to do it until about the time that Columbus discovered America. Since that time correct drawing has been considered as important in fine art as correct grammar in the speech of cultured people. It is an essential.

In the public schools we have never achieved success in teaching representation. Appearance drawing is to-day the weakest part of our work from the fourth grade throughout the high school.

Some teachers have tried to dodge the issue by affirming that mere drawing is not of so great importance after all. They exalt the "Cubists" (forgetting that *Cubist* may be another word for *blockhead!*) and talk about "feeling" and "mood," and the producing of an "effect." Other teachers hammer away at drawing directly from the model, year after year, through all grades, the high school, and even into the art school, notwithstanding the ever lengthening record of failure. A third group comprises teachers who are forever thinking and experimenting. Such people are always open to suggestion. Here is something for their consideration:

Raphael, who belonged to that great "Fifteen Hundred" group who knew how to draw, has left us hundreds of sketches worth studying. Plate I is reproduced from a sheet on which he made experimental studies for the Belvedere Gallery Madonna of Vienna. Here is "object drawing" without the objects! See the three heads of the lower Virgin at the left, and the two of the Virgin above. Notice how everything is transparent to the eye of this master. He thinks through, around, under, over. He builds in space. He creates in the air. Look at Plate II, a sketch for a Marriage of St. Catherine. It was made in the same way. See how he thought the subdivision of his area from left to right, and fixed his principal masses by vertical lines. He gave Catherine one knee to kneel upon, and two others to choose from for grace of line. Throughout, Raphael was thinking of his composition, not of his models. He was drawing things "out of his head." The question is, When did he ever stop doing so? Look at Plate III. That is almost a finished drawing, it would seem; it has been carried so far that it looks ready for the brush with its color. But had a model been posed for the Saint, up to this point? No; it is still a design, an arrangement of graceful lines, perfectly interrelated with one another. But what solidity

it expresses! Look at that wheel, with the long axis of its ellipse still visible. See the sweeping lines of the draperies, flowing into one another, overlapping, continuing beneath, tying part to part. No model ever posed had draperies like these. Only *visions* are clothed this way.

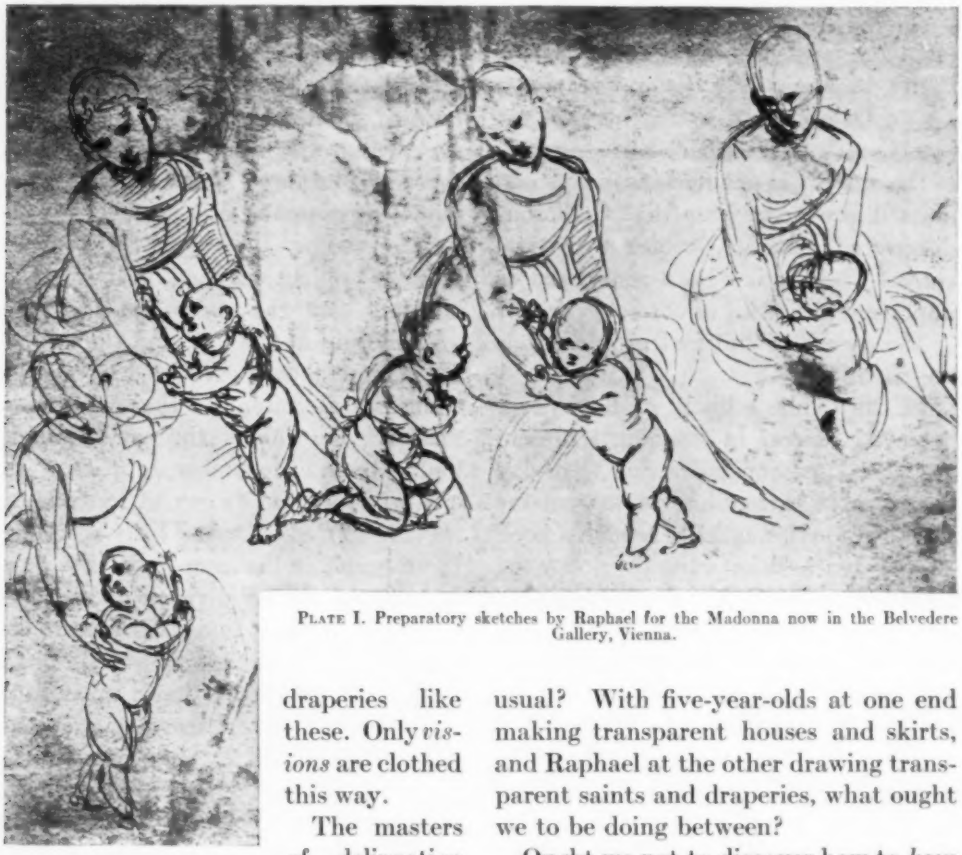


PLATE I. Preparatory sketches by Raphael for the Madonna now in the Belvedere Gallery, Vienna.

The masters of delineation have always thought in three dimensions. Their pencil works on the flat, but their mind works in the round. With their pencil-point they model the air into the form they have conceived.

Children do the same thing in the primary grades. They think into things, and through them, and around them. Every observer knows that. For the child solidity does not exist, except as he creates it in his drawing. How children love to make "boxes" by connecting the corners of two eccentric squares!

May not the children be right, as usual? With five-year-olds at one end making transparent houses and skirts, and Raphael at the other drawing transparent saints and draperies, what ought we to be doing between?

Ought we not to discover how to *keep* the pupil thinking in three dimensions? If he is to retain such power as he has, and to grow in graphic expression, we *must*. We cannot afford to go on robbing him of his *visualizing* power by thrusting upon his attention too soon the material object. When children can see vividly the maid in the garden hanging out the clothes, with the air full of

PLATE II. A sketch by Raphael for a Marriage of St. Catherine, from the Archduke Karl collection.

PLATE III. A drawing by Raphael for St. Catherine of Alexandria, from the Louvre collection.

blackbirds, why should we force them to draw a "store doll" *in vacuo?*

If we persist in forcing them to do that, the time will come when the brightest of them will spend days and days in a studio in Paris drawing from a hired model, thinking that somehow she will at last become a saint in glory merely by giving her a saint's name!

Somehow we must conserve that power to image things, to think things whole, solid, tangible to the eye, and "pervious to wit," as Emerson phrases it.

Here are a few experiments worth trying:

1. Put some croquet balls on a shelf somewhere, and have pupils go and look at them. Count them. See how many are in front, and how many are behind. They all *look* the same size; do they *appear* the same to the eye? Look at the group. Shut your eyes. Can you see the group in your mind's eye, Horatio? Can you image it so clearly that you can put it on paper afterwards? Try it. Compare what you have done with the group itself. Discover wherein you have succeeded. Try again, drawing always *from memory* (see Fig. 1).

2. Play with some cylinders and a hemisphere. Hold them at different distances and levels. Stand them on different parts of the shelf. Put one behind another. Do the same thing in your mind, and record the doing of it on paper. Place the models on the shelf as you tried to place them in your mind (as recorded on the paper) and see what success you have had (see Fig. 2).

3. Think a big hemispherical bowl, and think oranges into it. Think one outside the bowl on the table. Think the process all through again with your pencil to help you. Find a real bowl and put real oranges into it, to discover how well you can think such things (see Fig. 3).

4. Play with a cube until you discover, by turning it slowly on its base, how it looks in different positions. Shut your eyes. Image it in a certain definite position, and turn the cube in your hand until you think it corresponds with the image in your mind. Open your eyes and see if the cube is right. Take a sheet of paper and think onto it the same cube in several different positions. Compare your thought cubes with the solid cube. Work over your images until they are clear and correct. It is a great game! Keep at it until you can think a cube *right* (see Fig. 4).

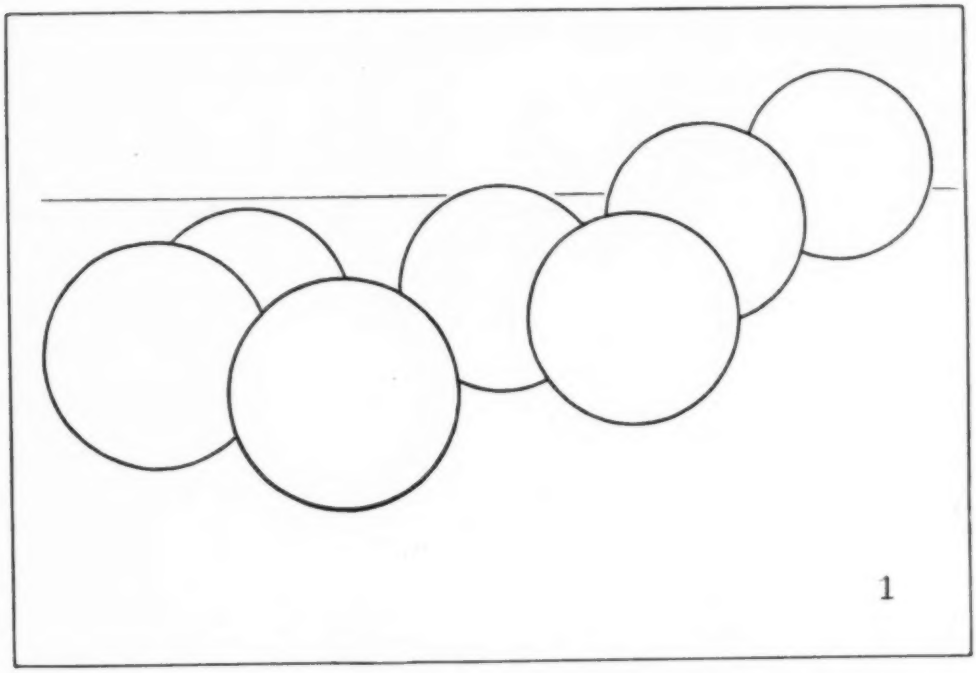
5. When you can think a cube that is cubical draw a big one, Fig. 5, and locate its invisible corner C, 5 *a*. Begin to operate upon the cube. By means of diagonals and diameters on the right-hand visible face, and other diagonals and diameters on the left-hand invisible face, find centers by means of which lines may be so drawn that one quarter of the cube can be lifted out, leaving a flight of two steps. Diagonals and diameters in two of the quarters of the ends (as at D) will enable you to cut out other blocks, making a flight of four equal steps. Begin again with your big cube. This time make the same steps standing on end. O, there are so many interesting operations to perform! Cut a cube one eighth the size of the big one, out of the nearest corner; its farthest visible corner; its nearest lower corner, etc., etc. You can do anything with diagonals and parallels to aid you. Slice a corner off diagonally. Slice off the whole nearest corner, on the diagonals, of the three visible faces. Cut a square hole through the middle of the cube. Turn the cube into a hollow box without ends. Put an underpinning beneath it and a roof on top of it (see Fig. 5 *a*). Make the roof pyramidal. Find the exact center of the cube and lift a pyramidal piece out of one of the visible sides. Practice this visual surgery and carpentry

> . . . Until you dread
> The cube as little as your bed!

6. Treat a rectangular prism in a similar way (when you can think it right). Turn it into a birdhouse above the eye; into a box below the eye. Then open the cover of the box, that cover being first a solid board and later a built-up cover, as shown in the illustration, Fig. 6.

7. Play with a mental cylinder the same way. Transform it into a cuff; an empty glass; a glass partly filled with water; change water to medicine and put a spoon in it. Slice the cylinder as you did the cube. By means of diameters of bases remove a half of it, a quarter of it, an eighth of it. Draw a short, fat cylinder and call it a cheese. Cut out one eighth of it and make mice eating the crumbs of cheese, one mouse partly hidden within the cut. Turn a cylinder into a tin pail; a mallet head; a stone crock; a quart measure (see Fig. 7).

8. Play with cylinders on their sides, in different positions. The only thing (no, not the only thing, but perhaps the chief thing) to remember is that *the long axis* of a foreshortened end of a cylinder *is* ALWAYS *perpendicular to the axis of the cylinder*. A knowledge of that fact will help you to see right and to think right. Turn these cylinders into cuffs; canned goods; rollers; cart wheels (better omit hubs and spokes at first!); old-fashioned cradles; anything you please (see Fig. 8).



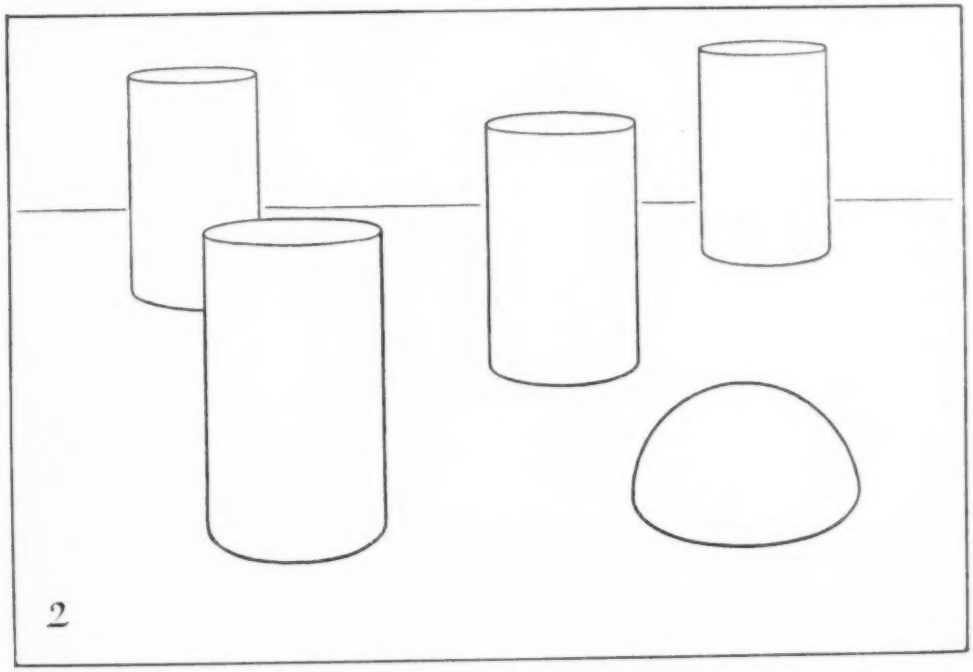
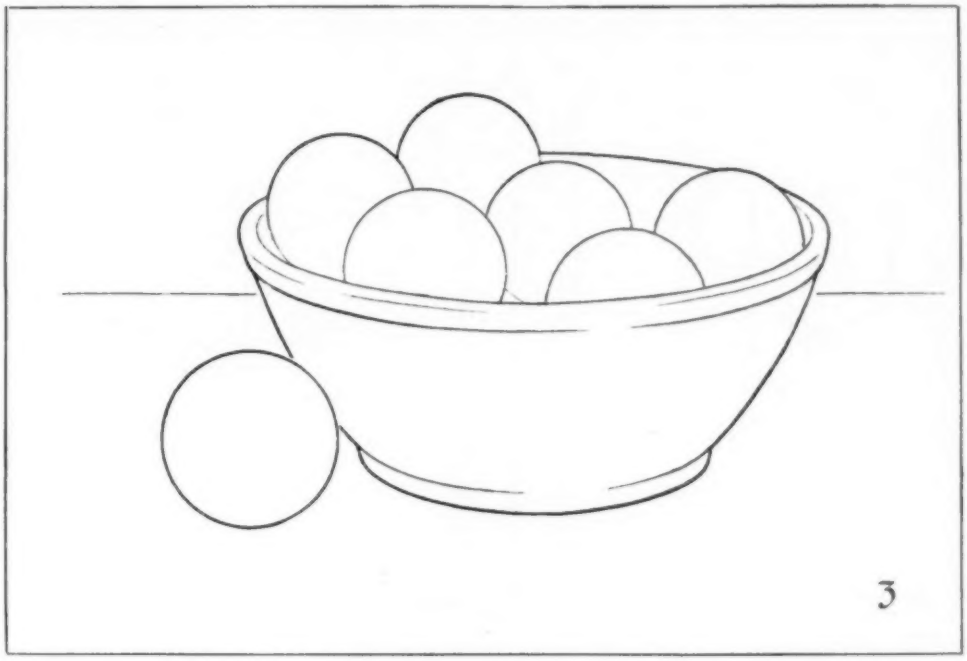


PLATE IV. 1. Seven spheres of the same size. 2. Four cylinders of the same size, and one hemisphere face down.



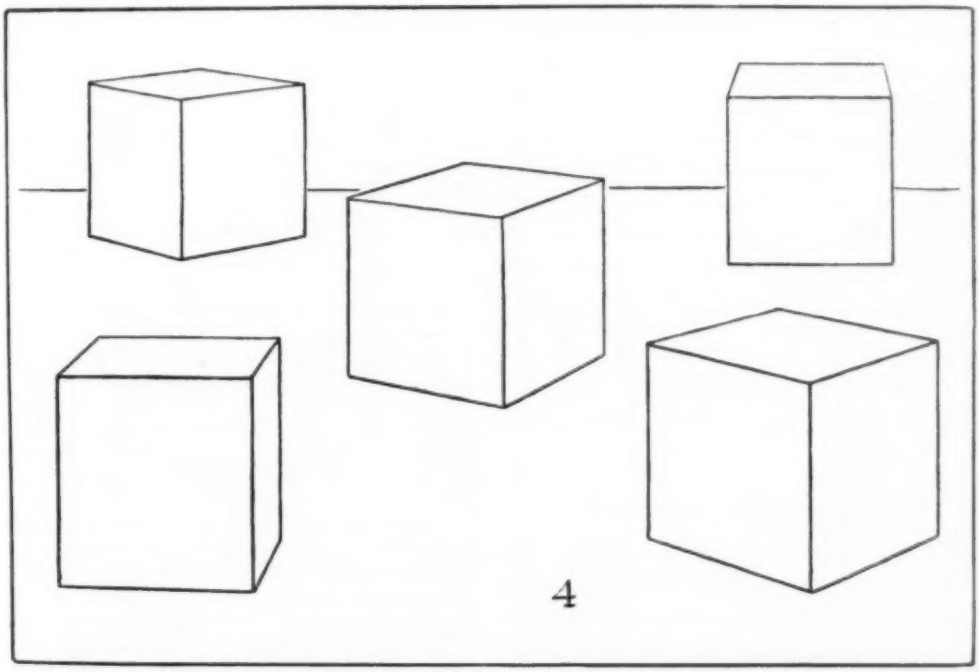
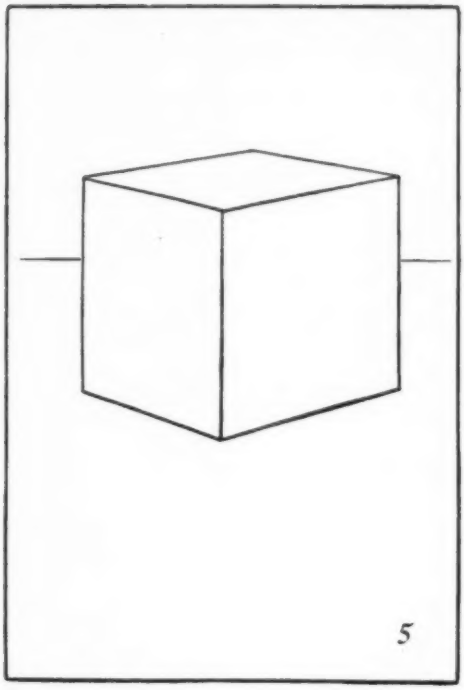
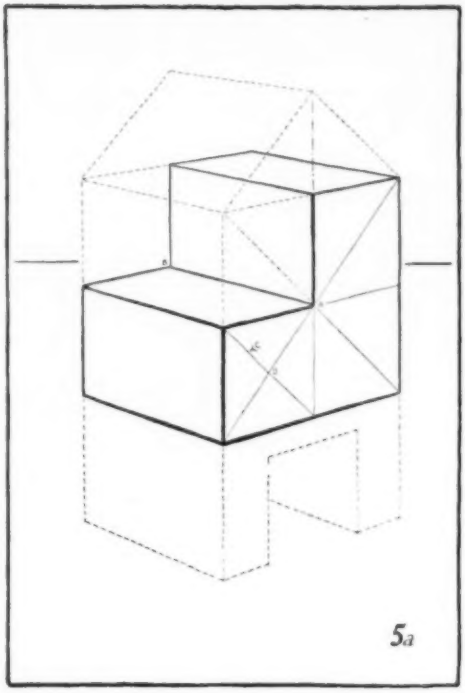
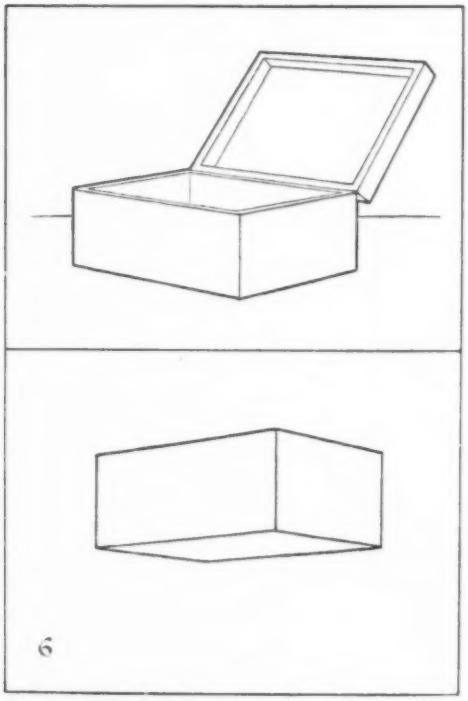


PLATE V. 3. A hemispherical bowl with seven oranges. 4. A cube in five different positions and at different distances from the eye.







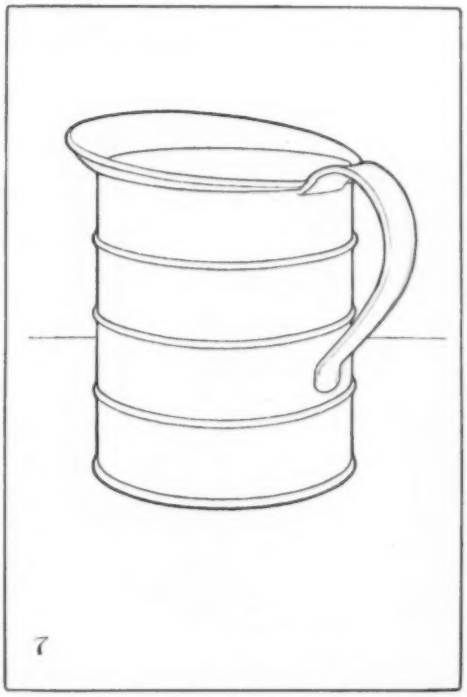


PLATE VI. 5. A cube at an odd angle. 5 *a*. Suggestions for operations involving the cube. 6. A rectangular box with cover opened; a rectangular prism. 7. A quart measure showing foreshortened circles at different levels.

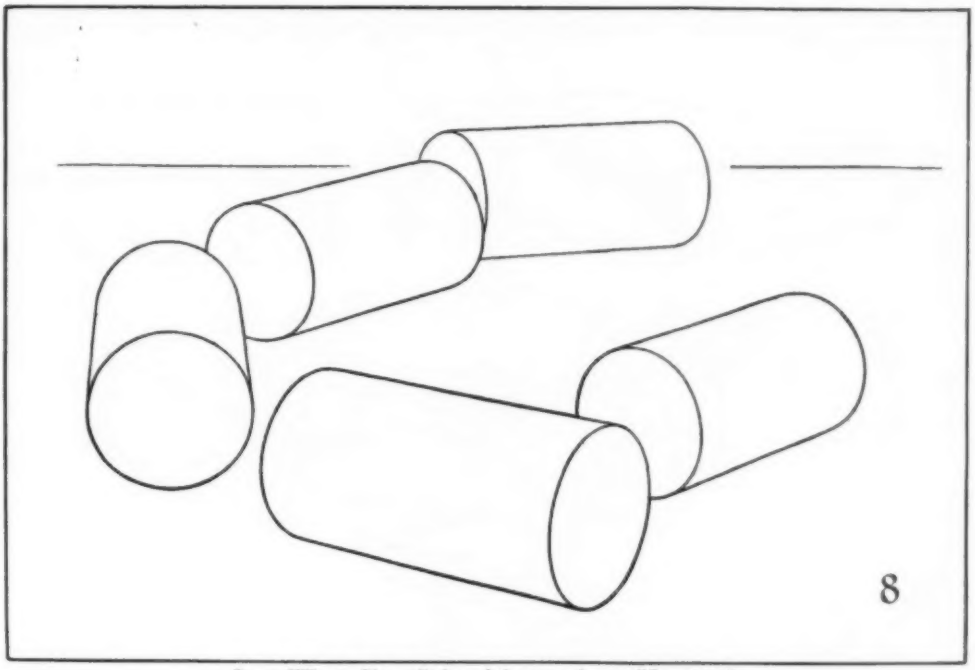


PLATE VII. 8. Five cylinders of the same size, at different angles.

9. Learn to think a book in any orderly position (see Fig. 9).

10. Learn to think a cube at any old angle. Master it. The cube has run masterless too long in every schoolroom in the United States. Whip it into shape with a pencil (an eraser will help sometimes!). Practice until you can keep five correct cubes in the air at one time. Then you are an experienced juggler with form and need fear nothing (see Fig. 10).

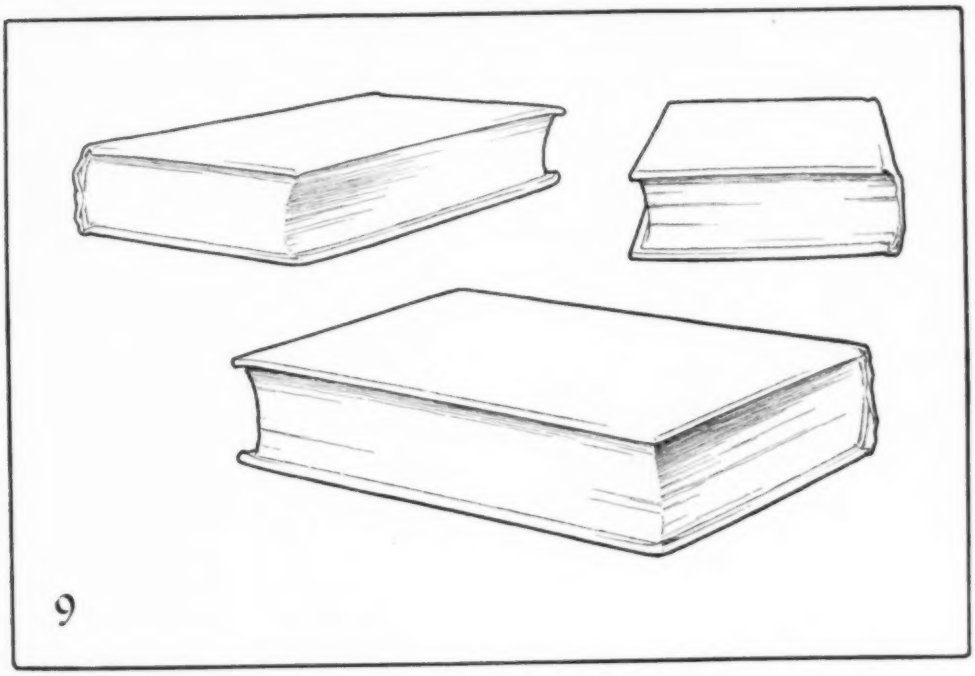
11. Can you open a book at any page you please? Leave the leaves at any angle you please? Tilt an open book upon a closed one? And all without real books before you? (see Fig. 11). Ah, is not the *mental image* the *real thing*, after all? Emerson was once discussing an abstruse problem with Alcott and one or two other friends, when a farmer appeared at the door with a load of wood Mr. Emerson had ordered. The farmer would not unload the wood until Mr. Emerson had inspected it and pronounced it all right. "Excuse me a moment," said Emerson to his friends, "we have to attend to such things as if they were real."

12. Can you think chairs? Build them out of air and have them look solid? Can you move them about? Change their style? Do what you please with them? (see Fig. 12).

Our problem is the conservation of the visualizing power always manifested by little children. Perhaps it might be rash to affirm that in order to do this we must *always* have the object thought out as clearly as possible first, and then, when the pupil has reached the utmost limit of his knowledge, let him see the model. But that seems to be the rational method; it seems to be the path followed by the illustrators and painters who arrive. Anyhow it is worth trying.

THE NEW MATERIAL

To help teachers who have themselves had little training in visualizing and drawing, I have designed a series of practice sheets for pupils, and a corresponding series of transparent key sheets for teachers. These are called



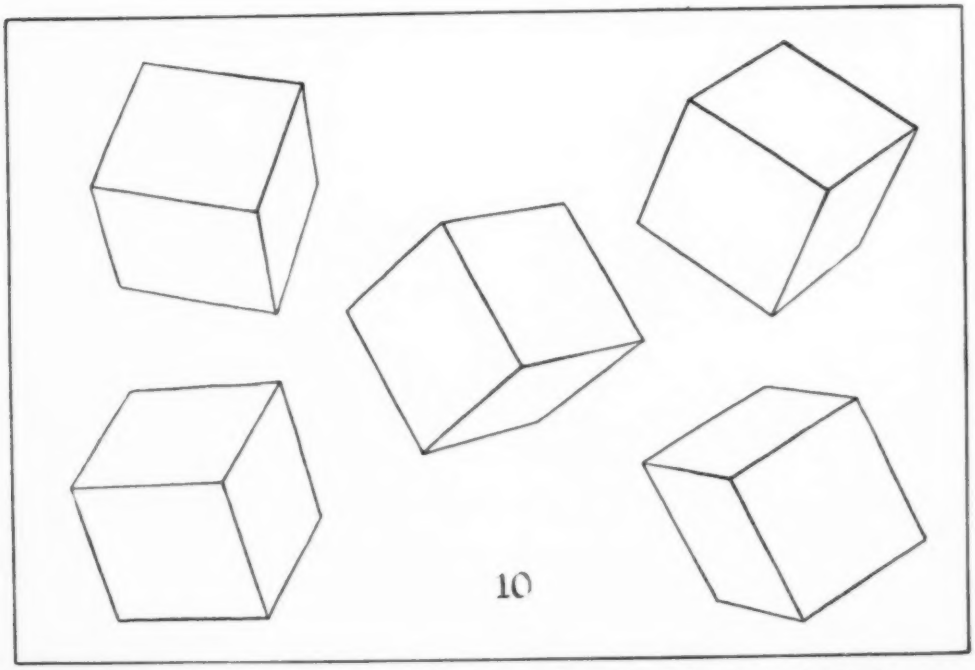
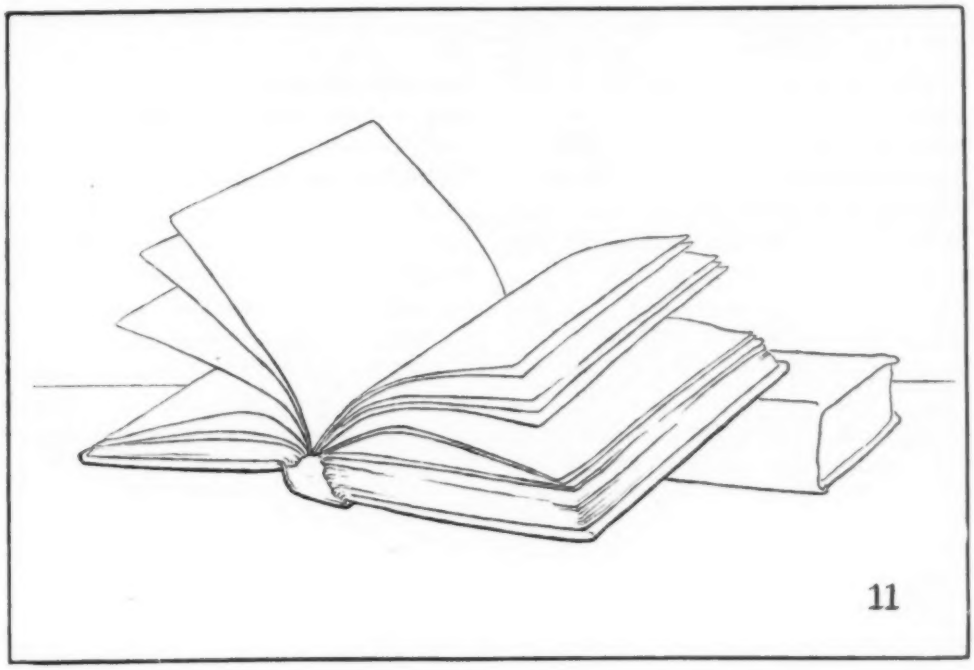


PLATE VIII. 9. Three views of the same book. 10. Five different views of the same cube at odd angles.



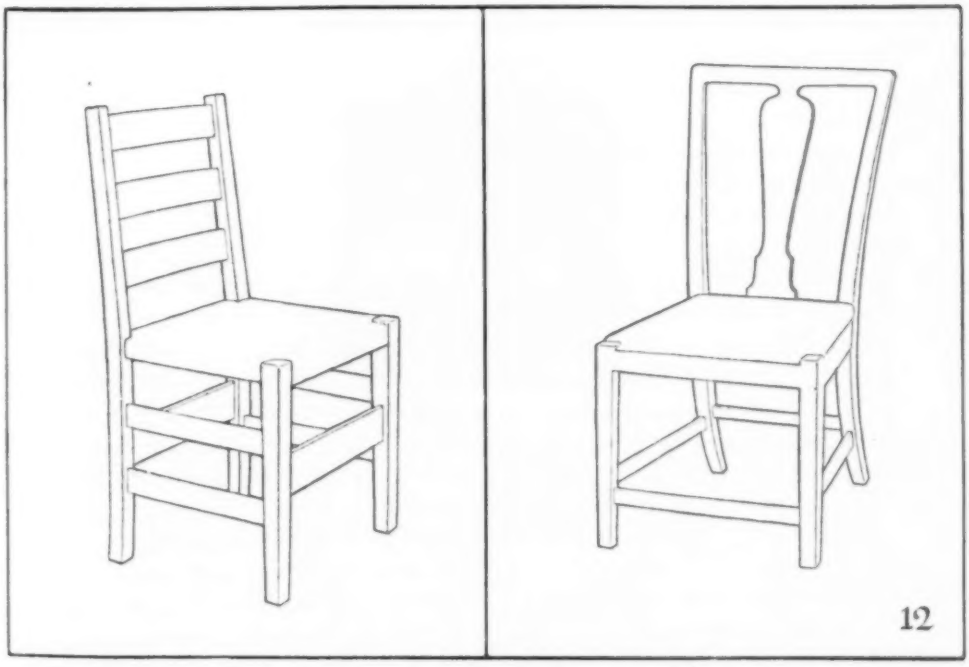


PLATE IX. 11. An opened book resting upon a closed book. 12. Two chairs at accidental angles.

"The Appearance Test Sheets for Model and Object Drawing," and are accompanied by a set of Appearance Test Cards for reference. The twelve subjects are reproduced, small size, as illustrations for this article. The actual drawing was done by Mr. and Mrs. Harold Haven Brown of Chicago, who can do better pen work than I can. The pupils' sheets contain in each case but a few given lines or dots: for example, the top of the cylinder; the nearest three edges of the cube; the length, width, and thickness of a book; the seat and two posts of a chair, etc. When the pupil has completed a sheet to the best of his ability, the teacher can clap her transparent sheet over it, and both she and the pupil can see at once his errors.

Practice in visualizing is certainly needed; practice in drawing what one sees with the inner eye; practice in composing out of the head; practice, persistent, well directed practice in thinking in three dimensions.

"Where there is no vision the people perish," said an old prophet. Where there is no *vision* pictorial art is likely to perish also.

A monkey on mule-back, by Walter Boyer, nine years old, Greeneville, Ohio.

Alphabets in the Making

By Floy Campbell

Manual Arts High School, Kansas City, Mo.

"This is a little entertainment I prepared on the side to lighten the burden of lettering. It proved popular enough to be worth the time spent on it, and I thought others might like it. I'm not proud of the lettering used on the plates. Never could succeed in doing lettering I was proud of. It can be set out, and type used, if you wish."—*A quotation from Miss Campbell's letter to the Editor. The Editor let the plates stand as presented.*

PICTURES OF REAL PEOPLE AND EVENTS, JUST AS THE ARTIST SAW THEM

Plate I

IN the days when these pictures were made, men lived in caves, had little clothing, and few and rude weapons. Their chief pursuits were war and the chase. When they had done anything especially noteworthy in either line, they made a record of the event by scratching a picture of it on a bone, or carving and painting it on some rock near their home. The earliest and rudest of these records show as exactly as the skill of the artist will allow just how the event occurred, and how the men and animals who are actors in it looked at the time. They mean just what they seem to mean at first glance, and have no concealed symbolism or story-element. They are real pictures of the same kind that men draw to-day, except that they are not so skilfully done.

Each age of the world, since men appeared on the earth, has had its share of these representations of actual fact, sometimes very ill drawn, sometimes showing careful observation of form. All the time that picture-writing was being developed into letter-writing, these true art-representations of nature continued to be made, and our painting and sculpture of to-day is the development of this kind of primitive drawing.

In the Algerian engraving we seem to see the work of two men. It would be hard to guess what the animal at which the two men are aiming, or what the two peculiar beasts behind them, or the little chicken-like thing in front are meant to represent. The man in front, and the little dog, are so much the best things in the drawing that they lead us to suspect in them the work of a more skilful hand. In the Bushman sculpture, which is a much better piece of work, the form of the body is remarkably well shown. The shoulder-blade, the arm and leg muscles, and the lines of back and breast are all well represented, and one could recognize the animal in any zoölogy of to-day. A drawing by a modern American illustrator from these primitive pictures differs in degree of skill, but not at all in aim or intention.

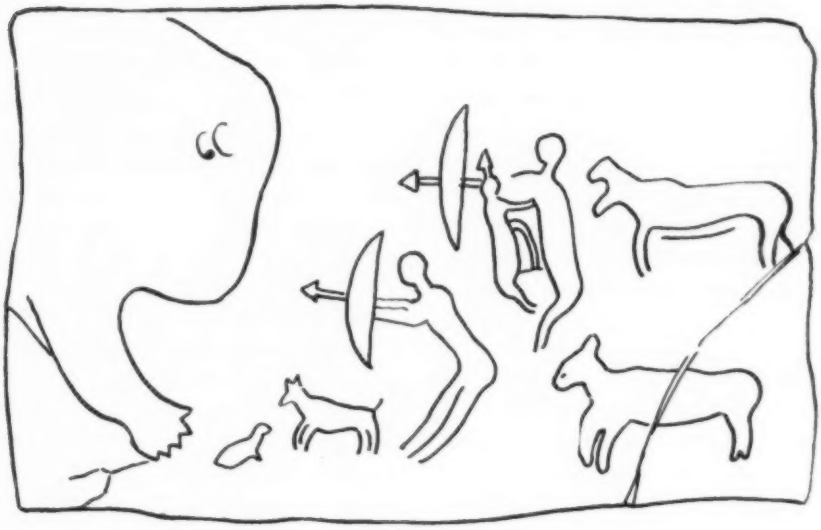
PICTURES THAT ARE SYMBOLIC, OR REPRESENTATIONS OF IDEAS RATHER THAN OF ACTUAL APPEARANCES

Plate II

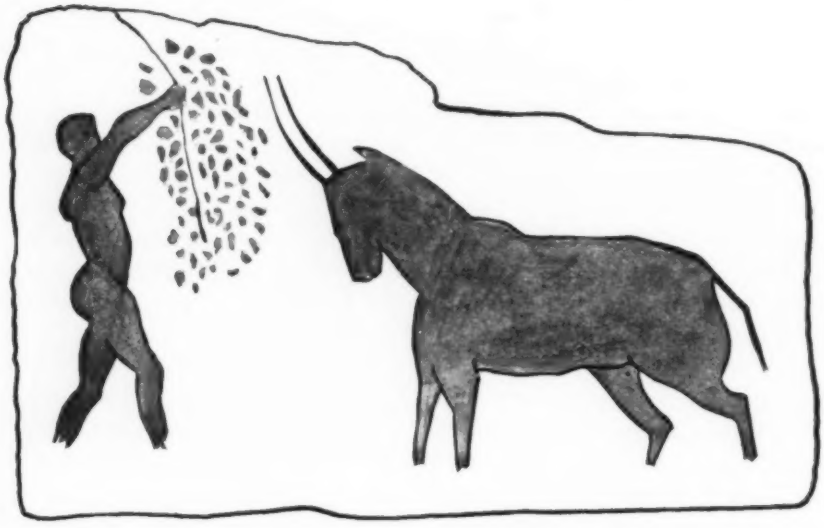
As life grew more complex, men began to feel the need of recording their thoughts as well as their actions. No

I

Pictures of real people and events, just as the artist saw them.....



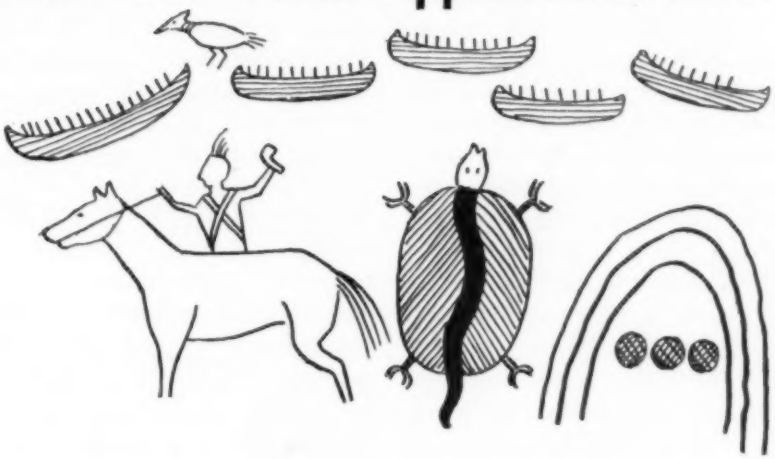
A rock-engraving in Algeria.



A Bushman rock-sculpture

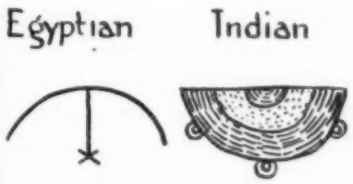
II

Pictures that are symbolic, or representations of ideas rather than of actual appearances.....



Rock-engraving on shore of L. Superior.

Indian Gravestone.



Night

Supplication.

Ideographs.

amount of skill in drawing would enable them to picture an abstract idea, so they had to cast about for some other means of making such records. Gradually a conventional system of picture-symbols grew up among them, and although such conventional symbols usually differed in the different tribes, the examples shown in this plate, from Indian picture-writing, are typical of this stage in all primitive literary picture-making.

The first drawing is the record of an expedition made across Lake Superior by the great Chief, Myeengun. The canoes are drawn as they really appeared, but in the air, not in the water. The men in them are represented by upright lines, as many in number as the crew of each boat. With Myeengun and his men went the chief Kishkemanusee, which means Kingfisher. This chief is not shown in the picture at all, but is represented by the bird after which he is called, which was his totem. The turtle indicates that they reached land in safety. In Indian legends the land was a great turtle, which lay with its back out of the water. The three curved lines over the three round spots show that the expedition took three days. They are three suns under the arching heavens. In all this drawing, you will see, nothing means just what it seems to, except the man on the horse, and the canoes. All the rest of the picture is really writing, or the representing of ideas by signs and symbols. Even the man on the horse carries a peace pipe, indicating that this is not a war party.

The gravestone is even more akin to literature, and less an actual drawing, in its nature. It informs us that here lies Shingabwassin, as is shown by his totem, the crane, reversed. This treatment of the totem reminds us of the classic symbol of the inverted torch, used even to-day by sculptors and poets to represent death. You may remember the line from Longfellow's "The Silent Land," where the angel of death

> "Beckons, and with inverted torch doth stand,
> To lead us with gentle hand . . .
> Into the Silent Land."

The escutcheon, in the chivalry of the middle ages, was closely akin in its meaning and its origin to the Indian totem; and we may observe, in passing, that it too was generally reversed in a death record, and that even to-day, in the death record of the English kings, we find the reversed escutcheon.

To return to our headstone: the three heavy marks to the left are peace treaties, to which the dead chief was a party. The six marks to the right are battles he fought. The cross indicates that he was a member of Saint Mary's band, and a Catholic. The pipe and hatchet show his days divided between peace and war.

The four remaining drawings on the plate are ideographs, two being Egyptian and two Indian. They are very similar, and instances of such likenesses in ideographs might easily be multiplied in all primitive picture-writing. The Egyptian showed night by a sky hung with stars. The Mexican, by a half circle set with eyes. Both Eygptian and Ojibway Indians represented supplication by a crouching man with upraised arms. Negation was often represented by a pair of level balances,

and the universality of the Swastika sun-symbol is a matter of common knowledge.

PICTURES THAT REPRESENT THE SOUNDS OF SYLLABLES OR OF LETTERS

PLATE III

WHILE symbolic pictures and ideographs were a vast advance, from a literary standpoint, on plain representations of events, they were so liable to be misunderstood and wrongly interpreted that they too were unsatisfactory. So after a while it struck some clever person that he might make things easier by drawing pictures that represented sounds, or the meaning of the parts of the word he wanted to write. For instance, Chapultepec, which meant "Grasshopper Hill," was generally represented by a drawing of a grasshopper sitting on a hill. The Eypytian hieroglyphic for *lapis lazuli* is of a similar nature, with an element of humor added that makes that ancient nation seem close kin to us. Their name for the blue stone was *Khesteb*. In the Egyptian language *Khesf* meant *stop*, and *teb* meant *pig*. Therefore the scribe made the name of the Khesteb stone by drawing a man stopping a pig by pulling it by the tail. Any children's paper to-day will show exactly the same kind of puzzle picture, as, for instance, a drawing of an eye, a saw, a boy, a swallow, and a gooseberry, reading, "I saw a boy swallow a gooseberry."

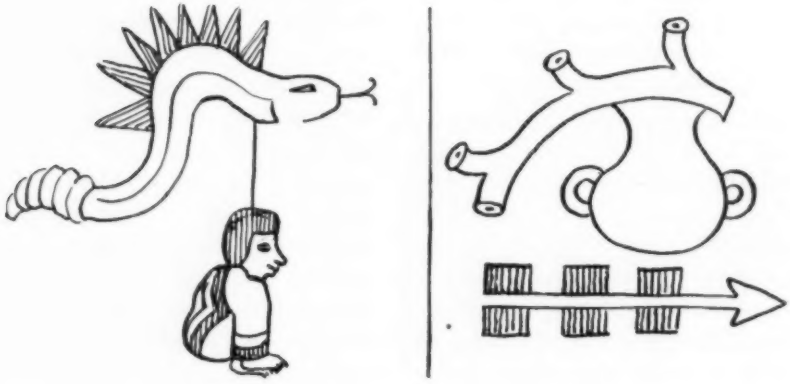
In Plate III the two upper pictures are the name of the King, Itzcoatl. *Itz* meant *knife; coatl* meant *snake*. So the easiest way of writing the name was to draw a snake with knives on its back. The king is attached to the snake, presumably as a farther hint of the meaning of the word. *Coatl* might be farther divided into *co*, which meant *pot* and *tl*, *water*. The second picture then gives the knives, arranged along the arrow, the pot, and the conventional sign for water above.

A more modern example of the same kind of writing is shown below. It was made after the Spaniards came to Mexico and began to convert the natives. "Paternoster" was too much for them, but finally one of them hit upon the brilliant idea of writing it in Mexican picture-syllables. He drew the flag, *Pa;* the stone, *te;* the prickly pear, *noch;* the stone, *te*. *Pa-te-noch-te!* It still is to be seen in the museum of the City of Mexico.

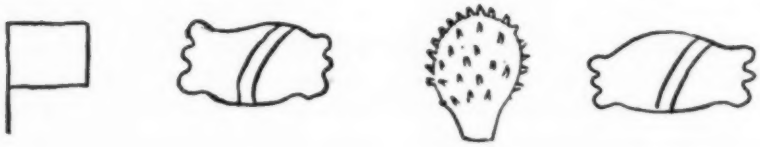
Many centuries after the art of syllable sound-writing and the art of symbolic representation and idea-drawing had become familiar, a person of very analytical mind discovered that all words could be divided not only into syllables but into still more basic sounds, corresponding to the sounds of our letters. Before the first pyramid was built the Egyptians had forty-five pictures that represented letter sounds; this picture-alphabet they afterward reduced to twenty-two. The hieroglyphic writing of "Cleopatra" is a familiar one and, taking a copy of the Egyptian alphabet and the modern equivalents, I have printed next to each letter-picture the modern letter it stands for. If the Egyptians had used these letter-pictures only, they would have the credit of inventing modern writing, but they mixed with their letter-pictures all the other known forms of picture-writing — ide-

III

Pictures that represent the sounds of syllables or of letters



Two ways of writing "Itzcoatl."



Flag + stone + prickly pear + stone.
Pa te noch te

Mexican Indian for "Paternoster."

Egyptian for "Cleopatra," with hieroglyphics translated into letters.

IV

How the alphabet was developed from pictures that represented letter-sounds.

Alef, an Ox, Phoenician.
Alpha, Greek ∀ ⊿ A A

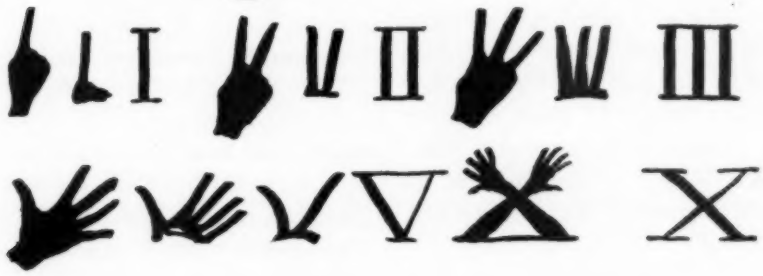
Cheth, a fence, Phoenician
Epsilon, Greek 目 E E E

He, a window, Phoenician
Eta, Greek. 日 日 H H

Ayin, an eye, Phoenician
Omicron, Greek ◎ ⬭ O

Zayin, a weapon, Phoenician
Zeta, Greek ⨳ ⨳ Z Z

How pictures of fingers became Roman "digits", or numerals.



ographs, syllable pictures, symbols, and all.

HOW THE ALPHABET WAS DEVELOPED FROM PICTURES THAT REPRESENTED LETTER-SOUNDS

PLATE IV

THERE can be no doubt that the Phœnicians borrowed largely from the Egyptian letter-pictures, but they probably have the right to the credit for inventing a really workable alphabet. They went about it much as the baby's alphabet book of to-day does. "A was an apple, so rosy and round; B begins the word berry, which grows near the ground," etc. We have pretty good evidence of the direct descent of a few of these letters, and that descent is indicated in Plate IV. A was *Alef*, an ox. No use in drawing all of him — his head would do. Head too hard to draw. Took too long. Make it in three lines. Greek and Roman turned these three lines about at various angles, until at last they landed upside down, and our Alef stands on his horns, with his nose pointed up. *Cheth*, a fence (Epsilon in Greek), lost a rail or two, and a post, and finally landed in our hands in the form of the modern E. *He*, a window, was entirely too much like Cheth for comfort, but after a few centuries of experiment H was evolved into a wholly distinct form. *Ayin*, an eye, had only a few losses to sustain. Lids and lashes are tiresome things to draw. Leave them off. Then let the pupil drop out. O remains. *Zayin*, a weapon, lost its handle, and then one of the cross strokes, and we have Z.

The Roman numerals have an even simpler history. They are called "digits," from the Latin *Digitus*, a finger; and in that name is their story. They are merely pictures of I, II, III fingers. At V the thumb makes its appearance, forming an angle with the first finger. So we go on, up to X, which is merely the two arms crossed, with all the fingers in evidence. By various combinations of these pictures we can count up to fifty; and by the time men were ready to deal with numbers as large as this they had sufficient grasp of abstractions to invent some means other than finger-pictures of representing them.

POSTSCRIPT

THE Greeks borrowed their alphabet from the Phœnicians and made a few changes in the shape of the letters; the Romans borrowed from the Greeks and altered more of the forms. They left the letters, so far as their capital forms were concerned, exactly as we have them to-day, save that we have added J, U, and W. The Romans used I for both I and J, and V for V and U. W was merely two VV's printed side by side.

The Romans had no small or lower-case alphabet forms. They did not develop into our modern types until the invention of printing, when they were gradually evolved from the Roman writing hand. It is said that the first lower-case letters were made in imitation of Petrarch's handwriting.

If you want the story of the development of the alphabet charmingly told in the guise of fiction, go to Kipling's "Just So Stories," and read "How the First Letter was Written" and "How the Alphabet was Made."

A Famous Fog Bank

A STUDY OF WINSLOW HOMER'S FOG WARNING; WITH A SKETCH OF THE LIFE OF THE ARTIST

By Elsie May Smith

Chicago, Ill.

EVERYBODY knows this passage in "Childe Harold's Pilgrimage," by Byron:

"There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep sea, and music in its roar:
I love not man the less, but Nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the Universe, and feel
What I can ne'er express, yet cannot all conceal."

These words might fittingly be quoted in connection with Winslow Homer. They express a truth which he spent his life in exemplifying. He found in nature and his art enough to fill his thoughts. He lived a secluded life, not because he disliked humanity or was indifferent to it, but that he might be a truer prophet in his chosen line.

"The world of art presents no more singular picture than this man, who might be called the 'Wanderer.' . . . Absolutely devoid of home ties, and remaining solitary and apart among all his fellow-men, he travelled up and down in the world recognizing only one mistress, Nature, and her handmaiden, Art. Then, wearied with his travels, he made a dwelling-place for himself, on a little point of land on the rugged Maine coast near Scarboro. . . . He has courted Nature by withdrawing from all other influences, even those of mankind; and here on this stern, rock-bound coast he has studied her in all her varying moods. . . . And Nature has finally rewarded him for his devotion. She has revealed herself in great beauty to him. He has come to be known as the interpreter of the Maine coast." "No other artist has so felt the weight of water, its buoyancy and its enormous force. When his boys sail a cat-boat, it settles into the waves and tips to the exact force of the wind and pull on the sheet; and when he renders the power of the sea no one else approaches him. When the great swells roll in out of the fog, and slowly heap themselves up against the granite coast without effort, until with the ebb the thousands of tons of clear green water grind crashing down through the crevices of the rocks, we feel the awful elemental force. And when his bathers are rolled dazed and helpless in the undertow, they will be saved, no doubt, but it will give two strong men a struggle to do it."

Many of these points are finely illustrated in his "Fog Warning."[1] Its bold, daring conception strikes one at once. The tip of the boat, the firm handling of the oars, the great power and naturalness of the wave-tossed sea, the position of the lights and shadows, the distant sailboat and the massive fish in the foreground, — all these things attract our attention and create a deep impression. Here is strength combined with charm and truthfulness. How magnificently the sea is represented! Surely the vigor of the deep is in these waves!

The rising fog upon the horizon has warned the fisherman that it is time to make for the shore. He turns to watch it as he plies his oars with a vigorous

[1] The original of this picture, in oil color, about 2 x 3 feet, is in the Museum of Fine Arts, Boston, Mass.

THE FOG WARNING

By WINSLOW HOMER

From the Original in the Museum of Fine Arts
Boston, Mass.

A "toiler of the sea" reads
nature like an open book

swing. Majestically the boat glides over the waves and dips down between them. The contrasts of light and shadow are very beautiful. Pure whiteness upon the crests of the waves in the foreground, and off in the direction of the sailboat, contrasts with deepening shadows that culminate in apparent blackness in the slope of the wave that dips downward at the edge of the boat.

This particular kind of boat is called a dory.

In the dory, we see, in the splendid fish, the results of the fisherman's industry, — the means by which he earns his daily bread. He belongs to the fine, virile type of manhood that Homer loved so much to paint. Sturdy and brave, he is not afraid to seek his livelihood from the sea, — a precarious mistress whose favors are, at best, bestowed but grudgingly.

The whole picture is full of that bold individuality and charm, so characteristic of the work of Homer. It has strength as well as beauty, and while it appeals to the eye, it appeals far more to the imagination and the heart. We feel that this is a bit of the real ocean with its ruffled surface mottled by the sunshine and the foamy crests of innumerable waves, its constant motion and its titanic strength.

SUGGESTED QUESTIONS FOR STUDY

What is the title of this picture?

Do you notice the fog coming up in the distance? Do you think it is well represented?

What is the effect of the fog upon the fisherman's action?

Why is the picture called "Fog Warning," instead of "Fisherman's Luck," or by some other title?

What is the condition of the surface of the ocean? Is it smooth or rough?

Is it well represented? Does it suggest the force and strength of the sea? Is it natural?

Do you notice any high lights and deep shadows on the water? Where are they?

What do you see in the fisherman's dory?

Do you see any other craft in the distance?

What kind of a craft is it?

How has the artist managed to lead your eye to the tag of fog, and to make you feel that that is the center of interest?

How has he managed to make the oars, the fish, and even the dory itself secondary to this bit of fog?

What kind of a man do you think this fisherman is? Why do you think so?

Do you think he has lived most of his life upon the sea? Why?

Where do you think he is going now? Why do you think so?

Do you think the dory is well represented? Did you ever try to draw a boat of any kind?

Do you think it is a beautiful and truthful representation of the sea? Why do you think so?

Do you think this is an attractive picture? Why? What do you think gives it its chief charm?

Brief Sketch of the Artist's Life

Winslow Homer was born in Boston in 1836. When he was six years old the family moved to Cambridge. Almost from the time he learned to walk and talk his dearest occupation was drawing pictures on everything he could lay his hands upon.

His father, Charles Savage Homer, came of stalwart, sea-faring stock, being descended from Captain John Homer, who lived in the seventeenth century, — a famous man in his day. The artist's mother, Henrietta Benson before her marriage, belonged to a long-lived race. Her family was among the original settlers of Hingham, Mass.

When the family moved to Cambridge, Winslow was placed in school where he spent most of his time decorating his books with pictures. The habit of drawing seems to have been born in him. He would draw pictures even when he was thinking of something else. His father did not object to his artistic efforts and kept him supplied with crayons and blank paper.

His first pictures were characteristic of all his later work, dealing almost entirely with the outdoor world. His training and environment naturally led him to this kind of expression. He lived the true boy's life, was fond of fishing, and interested in animals. He was a careful observer of nature in all her phases. His pictures reflected what he had seen and enjoyed. He tried to make them truly representative of what he had actually seen, and thus he early learned to depend upon himself.

When he was twelve years old, he had already accumulated a large number of sketches, "showing the earnest outreachings of an absolutely native talent." At the age of eighteen he was apprenticed to a lithographer in Boston, but he found the work of an engraver galling. When he was twenty-one he turned his attention to the higher field of art. With this end in view he took a small room in Boston and started his professional career for himself. Some of his drawings were accepted by different firms, but he was dissatisfied with his efforts and realized his need for further art education. He accordingly went to New York in 1859, opened a studio, and began the study of painting for the first time under Frederic Rondel, a French artist of some reputation. The following year he attended a night class in the National Academy of Design.

At the outbreak of the Civil War he was employed by *Harper's Weekly* to make sketches of events at the front. He accepted this work with enthusiasm, as he felt that it would give him an opportunity to see life in the making. His first sketches were full of character and improved with time as his hand became freer and his artistic impulse more personal. In 1862 he began his first work in color, producing two pictures which were exhibited by the National Academy: "The First Goose at Yorktown," and "Home, Sweet Home." They dealt with patriotic themes and led to Homer's election as an associate member of the Academy in 1864. The next year he was received into full membership, largely owing to a picture which produced a great sensation, namely, his "Prisoners from the Front." Its patriotic appeal touched all hearts. Aside from its appropriateness it contained many of the elements of a great picture.

When the war closed Homer was a man of thirty. He had been on three campaigns, two of which he had made for his own ends. Some studies in negro life and character were among the results. Such pictures as "Eating the Watermelon," and "The Cotton-Pickers," which became widely known, were painted at this time. In 1867 the "Prisoners at the Front," and other paintings by him were shown at the Paris Salon, where they received much favorable comment because of their "national flavor." The same year he went abroad for further study, spending several months in Paris, where he went from one exhibition to another making mental notes and studying by himself. The following year he returned to New York and made several brief journeys to Bermuda and to the Adirondacks. He visited England and the West Indies. Everywhere he was busy with his brush, studying out new points of view.

He was represented at the Centennial at Philadelphia by two pictures, "The American Type," and "Snap the Whip." The latter, showing a line of romping schoolboys, has remained a very popular picture.

After settling at Scarboro, Maine, he devoted himself almost exclusively to marine life. The ten years succeeding 1884 were remarkable for the exhibition of some of his most celebrated pictures, such as "A Voice from the Cliffs," "Tynemouth," "Inside the Bar," "Eight Bells," "The Life Line," "Fog off the Bank," "Undertow," "High Seas," "Watching the Tempest," and "The Perils of the Sea." He received a medal at the Columbian Exposition, and the gold medal at the Paris Exhibition of 1900.

He died in 1910. His death was universally mourned as that of one of our most original of American painters.

AUTOMEDON WITH THE HORSES OF ACHILLES — H. Regnault.
From a Copley Print, copyright by Curtis & Cameron, Inc., Boston, Publishers of Art for Schools.

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THE SCHOOL BEAUTIFUL

Some Everyday Problems in Art

I

By Emma Britton

Supervisor of Art, Trenton, N. J.

OUR big problem is to lead people to realize what art means.

As a nation we have not as yet come to any definite, unanimous concept of art. Until we can grasp some definite principles that will help us to discriminate between beauty and mere prettiness; to know when a thing is consistent with its surroundings; to see harmony as to form, line, color, and arrangement in things that must live together; to know that beauty is a certain quality which may be achieved in the use of any material, and that art must stand for use as well as beauty — until then we cannot catch even a glimpse of the meaning of this all-important, practical, as well as æsthetic thing — art as applied to the everyday problems of life.

The education of the masses to know what art means is a problem that we teachers must meet. Villari has said, "There can be no great school of art unless artistic tastes are developed in every walk of life, and this can only be attained by fostering a taste for artistic decoration of the home." I would add: for artistic decoration of the dress, the school, the public buildings, and of the city itself.

In the solution of this problem we must begin with ourselves.

A teacher should stand for leadership in intelligence, culture, and character.

I visited recently a high school in one of our large cities. I found the principal (Mr. Smith, we will call him, for safety's sake), seated at his desk, coatless, smoking a cigar. In a conference with the city superintendent in regard to Smith and his school, I learned that Smith was a self-made man, wonderfully intellectual. To quote the superintendent's words, "Smith is the most intelligent man I have in the schools. In science, mathematics, and for executive ability he has no equal. Yes, I must admit he has given the cultural subjects little or no attention, and we sadly need work along these lines in this particular school. But see here, Miss B., we can't get intelligence and culture to fill this position on a salary of fifteen hundred dollars a year."

One of the foremost German educators, Dr. George Kerschenstiener, is quoted as follows: "The early education for a calling need by no means be one-sided or devoid of general value, if rather it is for most men, and especially for workers in industries, trades and

traffic, the only way to reach a higher state of culture."

"We are known by the company we keep," but still better by our manner of speech, by our tone of voice, and by the clothes we wear. We must know good form. Good form embodies the principles of art — sincerity, simplicity, and consistency — along all lines.

Whenever you have an opportunity to attend an art convention, do so, and while listening to the learned addresses on art please observe, for instance, the hats in the audience. Notice how many really fit the head. Let your eye follow the lines of the profiles. Notice how many are consistent in color with the gowns. Notice in how many the trimmings jump out at every angle. I well remember trying to listen to a very brilliant paper on "How to Manage Water Color in the Primary Grades," when the speaker wore a red-violet hat, fullest intensity, with a blue gown one tone below normal!

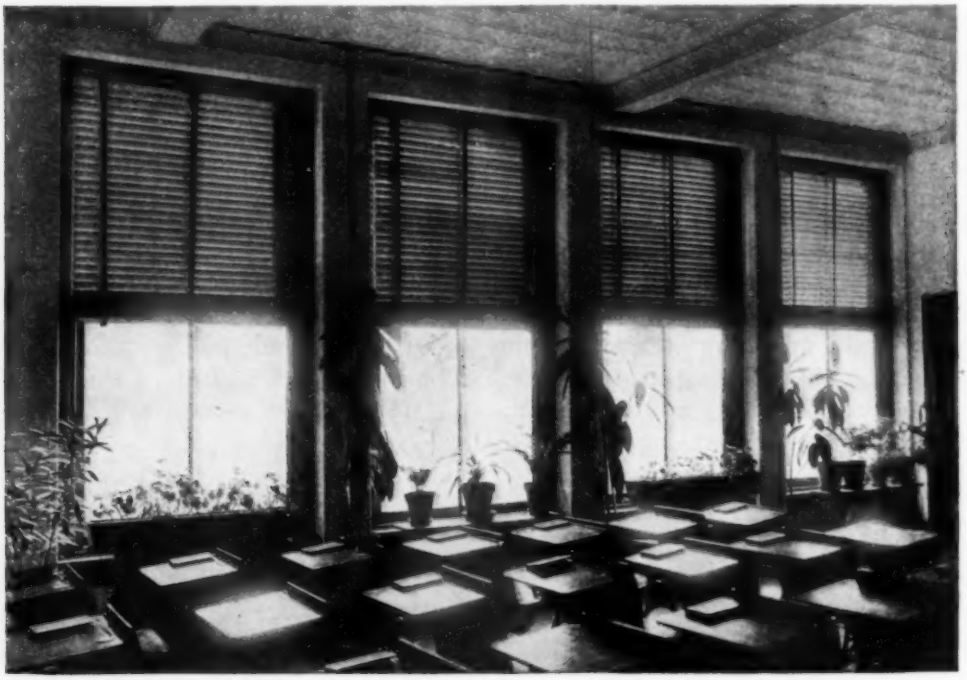


PLATE I. An attractive arrangement of plants used decoratively in a schoolroom, Trenton, N. J.

Knowledge of good form may or may not be inborn. Educators throughout this country and elsewhere are awakening to the fact that environment plays a greater part in making for intelligence, culture, and character as well than do the hereditary instincts.

Knowing this, we as public school teachers see our next problem.

As about one third of the child's time is spent in the schoolroom, the conditions in our schoolrooms should be

conducive to refinement and high ideals of action. Can a child live ten or twelve years of his school life surrounded by intense orange walls, blue ceilings, and red shades and not have all his finer sensibilities dulled if not destroyed?

The illustration with this article shows a schoolroom in one of our primary buildings. This room has a southern exposure. The walls of the room are tinted in grayed green, one half neutral. The ceiling is grayed green, much lighter in value than the side walls. The wood trim is oak. Along the sunny side of the room is a most pleasing arrangement of plants. The benches on which the low plants rest are grayed green, much darker in value than the walls. The flower-pots are painted the same tone of grayed green as the benches. The plants are arranged so as to show good space relationships. The backgrounds are consistent in shape with the plants placed against them. In the long vertical spaces between the windows the tall plants are placed. The long, narrow window-boxes are placed in the long horizontal spaces. Here and there are spots of crimson geranium to break the monotony of the monochromatic color scheme.

I speak of these tinted walls with great pleasure. For years we suffered with acute indigestion (a sort of spiritual form of what is known as "painter's colic") through having to live in a schoolroom where the walls were grayed red, middle value, with ceilings of intense blue, or elsewhere the walls were yellow green with ceilings of red orange! Several years ago our commissioner of education appointed a business manager, who is an artist as well as an architect, and under his direction, in coöperation with the art department, the schoolroom interiors have been made beautiful in color. Dark rooms have been made to feel full of sunshine. Intensely light rooms have been made soft and restful.

From the ancient octagon schoolhouse, with its rows of wall desks, slab benches, white-washed walls, lighted by greased paper windows, to the modern twenty per cent lighted specimen of Renaissance architecture with its hygienic appliances, is a long step. We are now taking the second step from sensible schoolrooms to beautiful schoolrooms.

A Few Results of Thoughtful Planning

SENT TO THE SCHOOL ARTS MAGAZINE BY PEOPLE WHO BELIEVE IN SHOWING GOOD THINGS

A HAPPY adjustment of pictures to wall space is exemplified in Plate II (p. 466), a room in a grammar school building, Newark, N. J. Another schoolroom in the same city is shown in Plate V (p. 468). The "Sir Galahad" is unfortunate from this particular point of view, the top of the frame being identified with the picture molding. In the room itself this effect is not in evidence. The potted fern upon one cabinet, and the vase of flowers grouped with the books upon the other, are pleasing decorative additions. These two views were furnished by Miss Mabel J. Chase, of Nutley, N. J.

Plate IV (p. 467) gives two views within the new and handsome St. Clair Memorial Hall, Greenville, Ohio. Here is what Miss Anna Bier, Supervisor of Drawing, has to say about them:

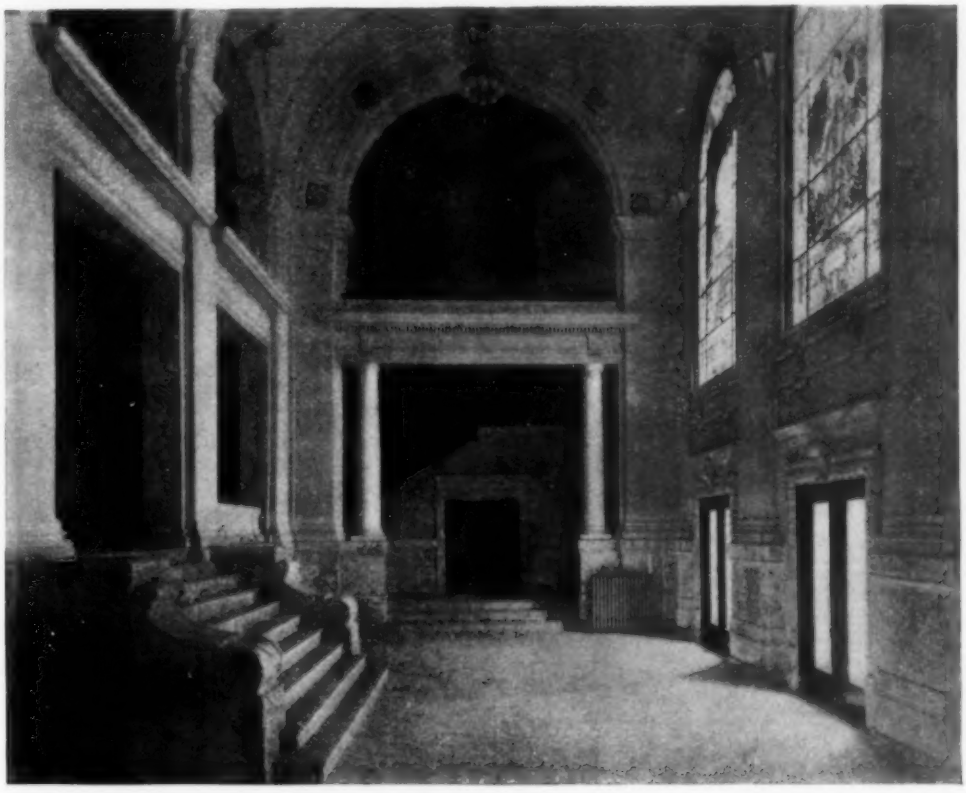
"This building is used for the 'Special Work' of the schools, and has a big auditorium, to be used for school purposes. The larger picture shows the entrance hall and corridor through which the high school pupils pass to enter the art room. The smaller picture shows a portion of the art class at work in one of the rooms. The building provides for classes in art, manual training, domestic science, and domestic art. A kindergarten is also housed here."

The example of Henry St. Clair in conceiving such a building, and making an allowance of $100,000 for it in his will, is worthy of emulation. The St. Clair Memorial is a civic center sure to be of ever increasing value to the community.

PLATE II. A few pictures well adjusted to the wall space in a schoolroom in Newark, N. J.

Plate III shows an attractive little building which houses very comfortably the kitchen and shop to which the high school pupils, Yarmouthport, Mass., come for their industrial work. This photograph came from Miss Grace Clee Smith, Supervisor of Drawing and Handicraft.

PLATE III. An attractive country schoolhouse on Cape Cod. Judicious planning will redeem even the most commonplace building.



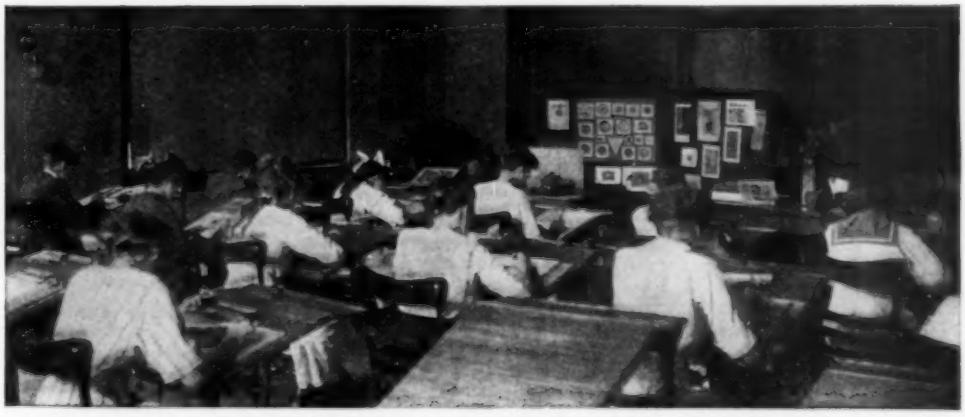


PLATE IV. Two views within the new St. Claire Memorial Hall, Greenville, Ohio.

If we are to train the individual, and hence the nation, to derive pleasure and benefit from what is beautiful and artistic, it seems evident that we must begin at the most susceptible period of life before the child's mind has been blinded by an ugly and degrading environment. The schoolhouses then are surely the most highly important of public buildings, and into them we ought to introduce some great changes. — *Ross Turner.*

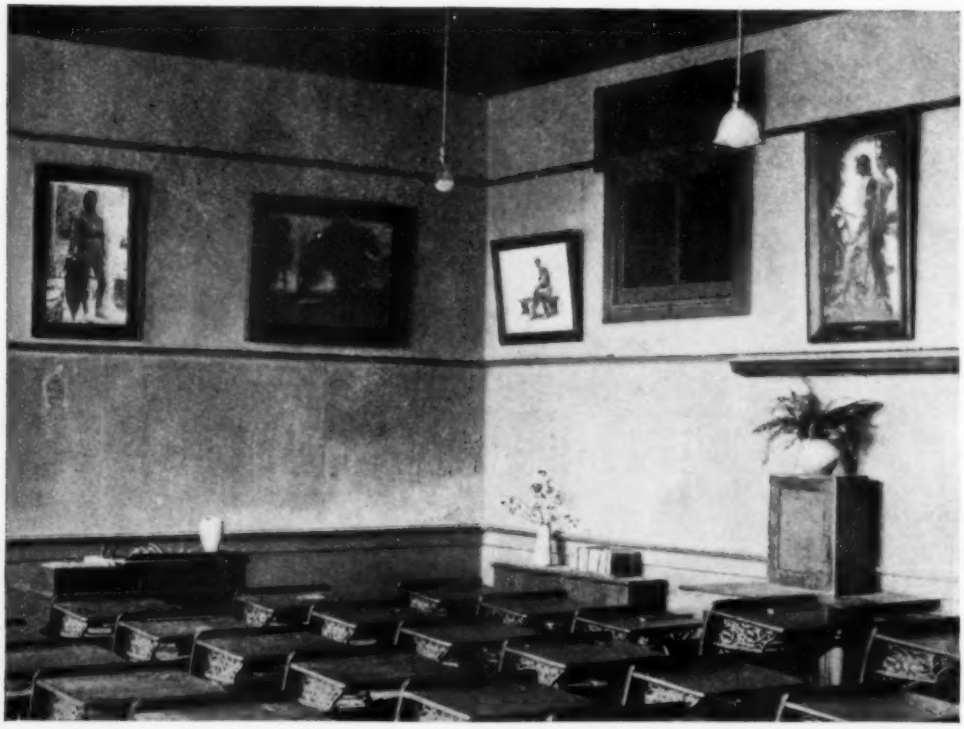


PLATE V. A temperately decorated schoolroom in Newark, N. J. Notice the placing of the potted fern and the "winter bouquet."

Don't for one moment entertain the false notion that children will study better in an utterly bare room where there is nothing to distract the attention. Work that is done amid pleasant surroundings is pleasant work and therefore nearly always good work. Here is a little story I found the other day that illustrates my point:

"A party of women once had the privilege of inspecting a factory devoted to the manufacture of thread. Their cicerone was the proprietor of the factory, one of the largest in the world.

"What most impressed the visitors, however, was not the size and evident prosperity of the plant, but the beauty of the place. Not only was every hygienic and commercial comfort attended to, but, so far as possible, every esthetic consideration was observed as well. Around each wall of the spacious, well-windowed apartments where the work was done, ran a broad, exquisitely painted frieze. The figures upon the frieze were a dainty dancing company, beautiful in color as in form, and fit to grace the walls of a dwelling rather than a mill.

"Finally one of the women, a practical, plain-spoken dame, asked the owner why he made beauty such an object.

"'I don't see the use of a frieze like that in a factory,' she said, bluntly. 'Why do you have it?'

"The mill-owner smiled. 'Well, come to think of it, it is a very practical reason,' he said. 'I find it makes better thread.'"

And so you will find that good pictures on the walls of your schoolroom will make better pupils. For beauty is a spiritual force and always has the power of "making good." — *The Southern Educational Journal.*

WHAT THE LEADERS ARE DOING

GOOD IDEAS FROM EVERYWHERE[1]

NEW OPINIONS ARE ALWAYS SUSPECTED, AND USUALLY OPPOSED, WITHOUT ANY OTHER REASON BUT BECAUSE THEY ARE NOT ALREADY COMMON. — *John Locke, in his Essay on the Human Understanding.*

Kindergarten[2]

WIND TOYS. When March Winds Blow. A nine or ten-inch square of tough paper, a two-inch paper circle, one inch of pasteboard with a wire nail pushed through its center and a clothespin will be needed for each child. Provide also a hammer and a small wood block.

Have the children fold the squares on the diagonals. Go quickly about the class, putting a drop of glue in the center of each paper. Let each child cover the glue with the two-inch circle, cut from the corners to the circle on the creases and curve in alternate free points to make the familiar pinwheel.

The nails are thrust through these alternate points, through the center of the two-inch circle and into the little holes on the top of the clothespins thoughtfully provided by the manufacturer. Rest the prongs on the wood block, and with a sharp rap drive in the nail strongly.

The clothespin makes a handle large enough to grasp firmly, the pasteboard counter keeps the points from tearing, and the whole toy is strong enough to give pleasure for days.

For a string of pinwheels use smaller, lighter squares — six, five and four-inch ones are good. Fold and cut like the other pinwheel, omitting the counters. Thread a large needle with soft, white twine. Tie a knot a few inches from the end, push the needle through the large square, then through the alternate points, and knot again, leaving about an inch of the twine in which the pinwheel is to turn. Leave six inches free, then knot, put on the middle-sized wheel, and so on. Leave eighteen or twenty inches beyond the small wheel and finish with a small pasteboard counter by which to hold the toy when it tugs at the string.

C. G. D.

Windmill No. 1. To be cut on an outline by the children. Fold edges over at dotted lines. Fasten wheel on to the mill with a paper fastener.

Windmill No. 2. Fold a four-inch square into sixteen small squares. Cut in halves, getting two oblongs 2 × 4. Fold points A and B back to C on one oblong. Cut the other oblong on the creases, into quarters 2 × 1. Fold two corners of one square in each quarter, back to the center of same square. We now have one large pentagon and four small ones. On the lower part of the large pentagon cut a door. At the point where the vertical and the first horizontal creases cross on large pentagon, paste the folded corner of each of the small pentagons, forming the arms of the windmill.

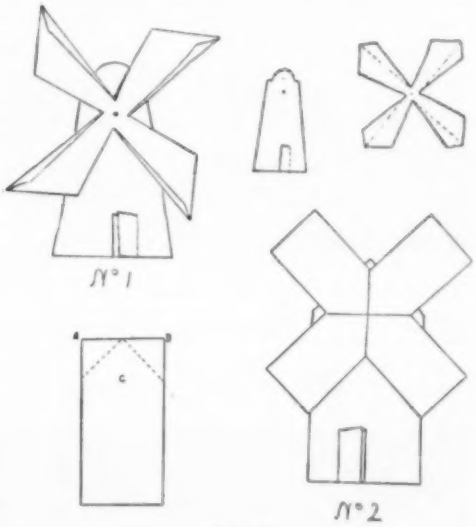


PLATE I.

SILHOUETTE POSTERS. Effective silhouette posters may be made by a kindergarten class if the work is carefully supervised. Of course, there is little scope for the children's orig-

[1] The Editor invites every teacher who discovers a successful art-educational project to share it with others through this department.

[2] This section is in charge of the editorial committee of the Boston Froebel Club, Miss Lucy H. Maxwell, chairman, 125 Kent St., Brookline, Mass.

inality, but careful cutting on outlines, neat pasting, and the spirit of coöperation aroused have educational values of their own.

Begin by deciding what the idea of your poster is to be. In March it would probably be that of rollicking, bubbling life. Plan it out in every detail. This does not require an artist, for well-drawn figures of children, animals, etc., abound in these days of charming illustrations and may be easily utilized. Outline the figures chosen on tough, flexible paper. The kind used to cover school books is especially good, as it cuts easily but does not tear. These parts may be given to the children during a free-cutting period, apportioning them according to ability. Allow the children who do not assist in the cutting to paste when the poster is put together. Do not be afraid to show them where the various figures "look best." All the children will be keenly interested in the finished work and it ought to be as well spaced as possible on that account.

Keep the general tone of the room in mind when selecting colors. Avoid clear black and white. Unless the work is very perfect, the violent contrast gives an unpleasing effect. Gray on white, white on dull green, brown on deep cream are good.

C. G. D.

Primary

THE OPENING BUDS. Of course, in every primary schoolroom pussy-willows reappear every spring. The children never tire of drawing them, especially on dark paper with white crayon for the pussies and a brown crayon for the stems. The clippings from these drawings may be used to decorate Easter greetings. But do not overlook other budding twigs.

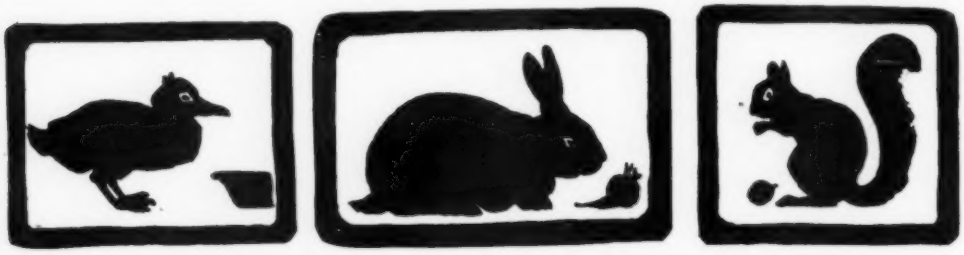


PLATE II. Animal pictures. Silhouettes in two colors: one for the background; one for the objects.

ANIMAL AND BIRD SILHOUETTES. As a preparation for the return of the birds and the coming of the circus, and to celebrate the return of the tide of life, studies of birds and animals are appropriate to the season in all grades. In the primary grades they may be cut from paper. Silhouettes of objects appropriate to each animal or bird and of the right size to harmonize with them may also be cut, and these may be grouped within frames as shown in Plate II. These particular silhouettes were made with the aid of

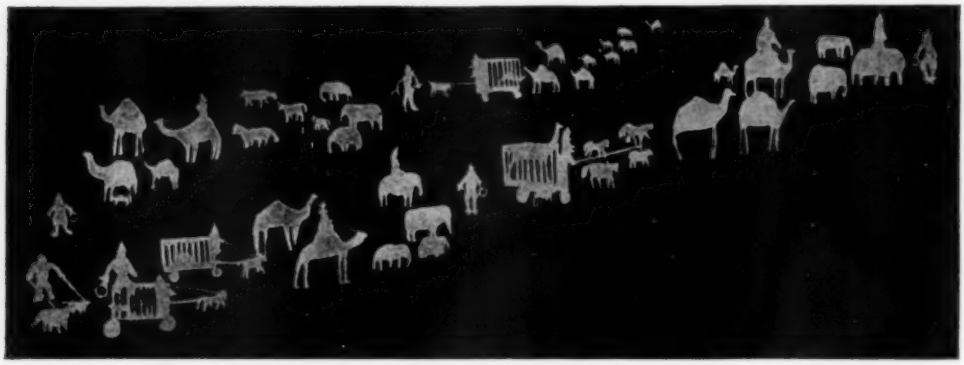


PLATE III. A successful circus proposition. Paper silhouettes upon the blackboard as a background.

PLATE IV. "Little Half Chick." The original was "in the round," that is to say, it was not mounted upon a background but could be carried in the hand or stood upright in the sand-pile or upon the top of a block church.

Miss Cleaveland's Good Zoo Drawing Cards. Determining the right size of frame and the placing of the objects within the frame is good exercise in spacing. The background within the frame in which the silhouettes are mounted may be of any appropriate color. Another use of animal silhouettes always yielding endless delight to children is the production of a great circus parade such as shown in Plate III, freehand cutting by first-grade children of the Wequonock School, Taftville, Conn., made under the direction of Miss Mabel S. Webb, Supervisor of Drawing.

FOLK LORE ILLUSTRATION. Of course, in the primary grades the stories appropriate to the month will be told again. These should be illustrated by the children. Plate IV shows an illustration from the story of "Little Half Chick," made by a first-grade pupil in Bangor, Maine. The original was cut from paper and colored with crayons.

WEATHER VANES. The children delight in making weather vanes that will turn with the wind. This may be done as illustrated in Plate V. The bird or animal to be used as the subject is first drawn upon a doubled sheet of paper so that when the outline is cut two silhouettes will be produced. A wire clip is now straightened out and bent into the form indicated at B. One of the silhouettes is now covered with paste, the wire placed upon it, and the other silhouette is pasted to the first securely so that the wire is held firmly between the pieces of paper. A hole is now bored in the end of a stick, C, just deep enough to allow the wire to go in as far as it ought. The vane, A, is now placed in position and will turn with the wind. In the making of vanes care must be taken to have the bearing located near the front end.

BARBARIC BIRD-HOUSES. A lot of fourth-grade children were anxious at one time to begin the construction of bird-houses early in January in order to have them in readiness when the birds came back in the spring. At the same time the head of the geography department desired some illustrative material for the school museum, touching upon the life and customs of island peoples. On deliberation, and after conference with the teachers of nature study and geography, it was found that the method of house construction used by the Fiji Islander was entirely feasible for adaptation to bird-houses by the fourth-grade children, and that processes of basket weaving could be well illustrated in the "basket house." (See Plate VI.)

A seven-inch wooden basket base was used for the floor, although the children had discovered that the Fiji drove his stakes directly into the ground. Heavy reed was used for the stakes or spokes, and raffia used for the weaving in some instances and finer reed on other houses. The method of pro-

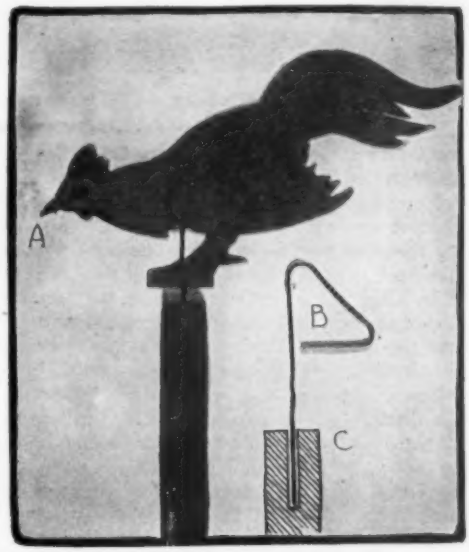


PLATE V. A paper weather vane that will turn with the wind.

cedure was that used in constructing a simple basket, with the exception of the door opening. As two of the houses were to be given to the school museum, the size of opening for the door was based upon the size of the little Fiji Islander doll, which the art teacher contributed to the cause. The doors for the bird-houses were smaller.

The drawing of a large circle and its development into a cone shape for the roof afforded an excellent lesson in mechanical drawing and did not prove difficult of comprehension, because the children realized why there was need of a sloping roof, and were interested in finding a way to construct it as nearly like the Fiji roof as possible. Building paper was used for the foundation of the thatched roof on the bird-houses to be sure the birds would keep dry, but heavy bogus or oak tag can be used as well.

The knowledge of hammock-making gained in the third grade was applied here for further explanation of Fiji customs, and when the hammock was swung from two miniature palms on the sand table the effect was surely more realistic than a dozen pictures. Unfortunately the palms could n't be kept in the school museum, so the hammock had to be swung from two unprimitive posts.

The methods of construction used in this house were compared with those used by higher grades, who were constructing the Filipino and Japanese houses, and all the methods compared with those used in the houses we live in.

The time required was no greater than that for an ordinary basket, but the correlated work in other subjects made the problem rich in content and was well worth while. The houses serve admirably for models in drawing in addition to their other uses.

LILLIAN A. PHILLIPS,
Simmons College.

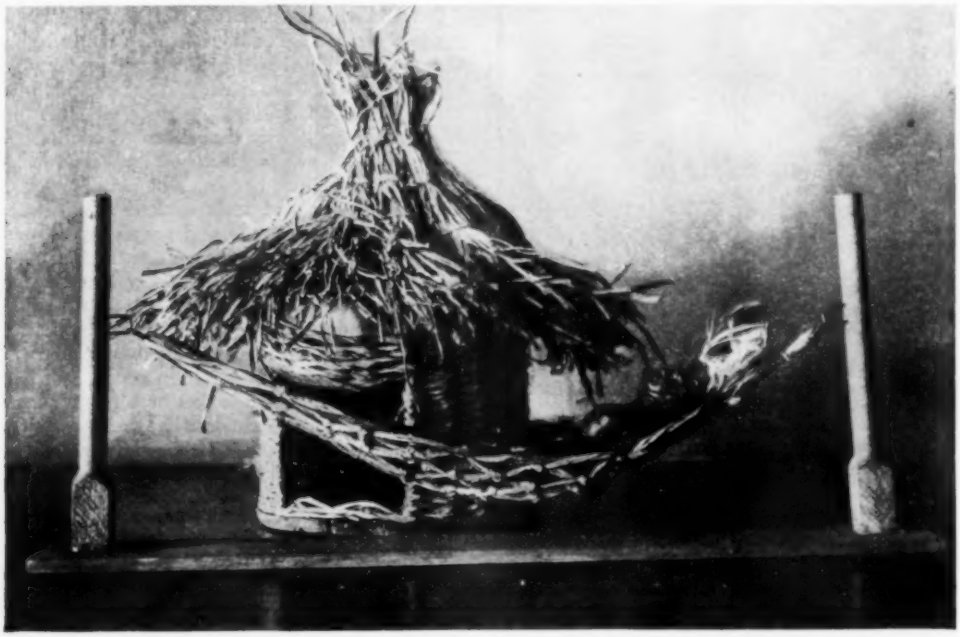


PLATE VI. The house of a Fiji Islander with a hammock and the Islander enjoying himself.

Grammar

THE PRANKS OF THE MARCH WIND. Show the children such illustrations as Plate VII and any others that may be available that they may see how the action of the wind may be expressed by drawing. Make sketches on the blackboard showing other effects. Have the children think of all the objects they can which are associated with the wind and which may be used to show its action. Have them make cuttings of various objects affected by the wind and group them to produce good decorative arrangements. Some very interesting studies may be made by illustrating the effects of the wind in Holland, on the Nile, on a Chinese river, in an American har-

PLATE VII. A Matsumoto print, showing the effects of a high wind in Japan.

bor, on a prairie, amid the mountains, in a city street, etc. Of course, this will involve a special study of the right shapes of boats, houses, trees, and other details. Plate VIII shows one such study representing a boat on the Nile.

WINDOW ORNAMENTS. At the recent international convention at Dresden several charming examples of such window ornaments as may be made by grammar school children were shown in the German exhibits. Two examples of this are shown in Plate IX. The parrot and the perch upon which he stands were cut from one piece of thin wood. By means of another small rod of wood, a few beads and some wires for the sides, with cord above, the parrot upon his swinging

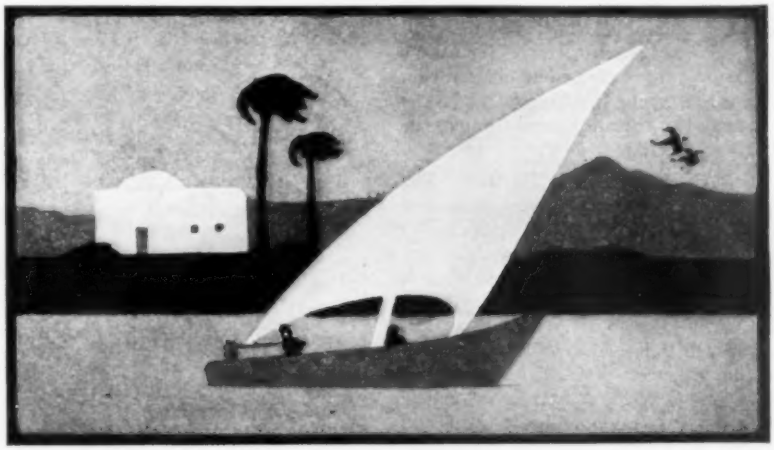


PLATE VIII. A built-up silhouette picture, showing a boat on the Nile blown along by the wind.

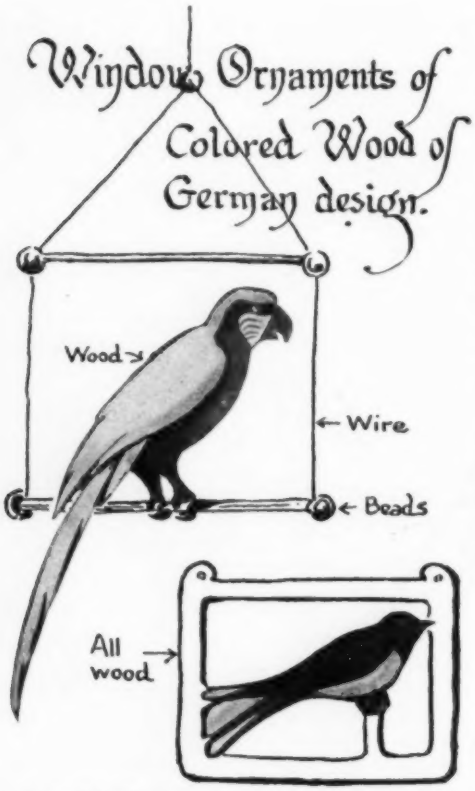


PLATE IX. Window ornaments like this may be made from pasteboard as well as wood and colored in brilliant but harmonious tones.

perch was produced. The wood was then colored on both sides to suggest the color of the real bird, or in some cases fanciful colorings were designed in some particular harmony of color. The swallow and his frame were cut from one piece of thin wood by means of a coping saw, colored, and hung in the window by two threads passed through the ears at the top of the frame.

BUILT UP ANIMALS AND BIRDS. The reducing of animal forms to the lowest terms and the interpretation of them in wood is a perpetually fascinating problem. The Germans are doing a good deal of this in their schools. Some of it is being done in America. It is a kind of sloyd that is well worth while, for it involves a good deal more than the whittling of a "plant stick" or a "key tag." Three forms of this sort are shown in Plate X. These were taken from an article which appeared a few years ago in the *Craftsman* (author's name not given). Plate XI is a photograph from one such form, only better, made by a German toy-maker and beautifully colored. Such forms are used as amusing ornaments for the desk or mantel or the top of a bookcase. The other illustration shown in Plate XI is a top turned on the lathe and colored by hand, from a toy store in Nuremburg.

ANIMAL SILHOUETTES. Grammar school children will become as enthusiastic as primary school children over the making of a handsome circus parade. Plates XIII and XIV were made by two nine-year old children, Herman Krickenberger and Walter Boyer, in a grammar school, Greenville, Ohio, under the direction of Miss Anna Bier, Supervisor of Drawing. The originals were cut from ordinary drawing paper and mounted on dark brown cover paper.

WEATHER VANES. The silhouette studies may be utilized in a fascinating way in the designing of amusing weather vanes. Plate XIV gives eight examples of weather vanes of this type designed by the "Little Paint Man," who contributes regularly to the *Spectrum*, published by The Sherwin-Williams Company, Cleveland, Ohio. The Little Paint Man's designs have been modi-

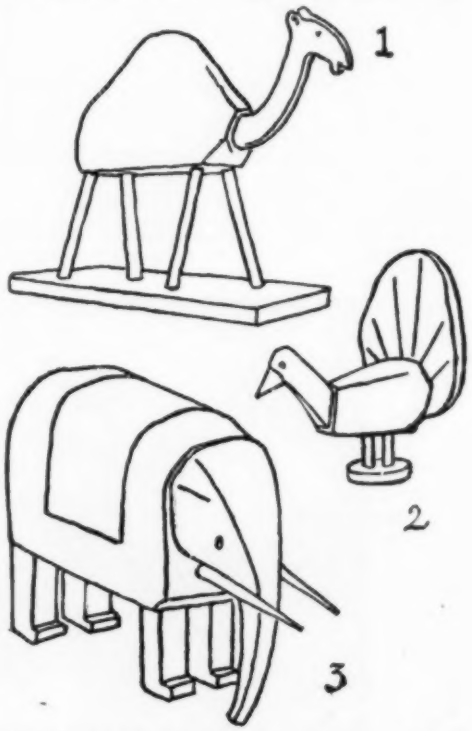


PLATE X. (1) The basswood beast. (2) The dickey-bird. (3) The jungle-ark.

PLATE XI. Modern German toys of wood painted in harmonious colors.

fied slightly to make them more instructive and to make better weather vanes of them, but they are essentially his designs. They will serve to show what a bright grammar school boy can do in school with paper and after school with a sheet of zinc, some scissors and an old chisel, and one or two other odds and ends that any boy can find who wants to find them. The Little Paint Man says:

> The origin of the weather vane is enshrouded in the somewhat obscure history of medieval times. It is a thing that has been the subject of much controversy, because of this fact, but authorities assert that it was introduced in England by the custom of the middle ages, when the first knight to plant his pennant upon the walls of a besieged castle obtained the royal right to fix upon the highest point of his own castle, or stronghold, pennants emblazoned with his bearing or crest. While this may be largely conjectural, it is nevertheless quite credible, for, even though pennants are not used for this purpose in modern times, there is a very likely connection between this first vane of olden days, symbolic of the lordly knight's prowess and valor, and the pursuit, hobby, or pastime which the peace-loving owner of the Twentieth Century home or building desires to express in this way.

WIND TOYS. Of course the manual arts teacher will furnish suggestions for windmills of various kinds, kites, boats, etc., appropriate to the month. A teacher who is not in touch with such a supervisor can substitute for him a pamphlet published by The Manual Arts Press, Peoria, Ill., entitled "Construction and Flying of Kites," by Charles M. Miller, and another pamphlet published by the same press on "Coping Saw Work," by Ben H. Johnson.

SPRING BOOKLETS. In every grammar school every pupil should begin a spring booklet in March with the determination to work at it on and off for the next two or three months. Here are some good subjects for such booklets: The Wind at Play. The Wind at Work. The Opening Buds. The Babyhood of Plants. The Returning Birds. The History of a Turtle. The History of a Frog. The History of One Wild Plant. The

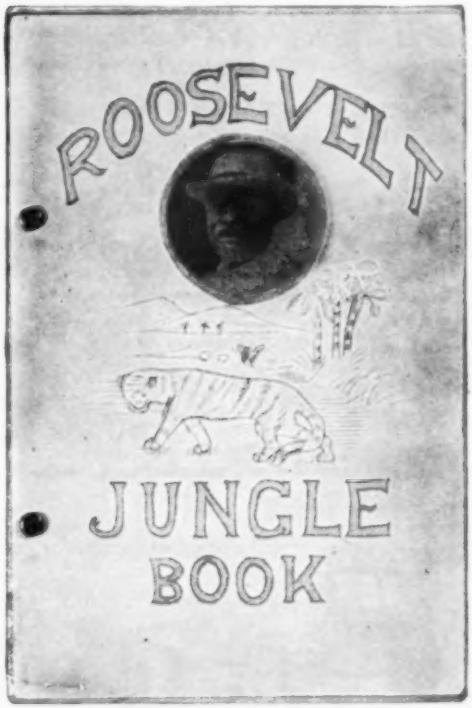


PLATE XII. The cover of an animal booklet, by James McCormack, class VIII, Peabody, Mass.

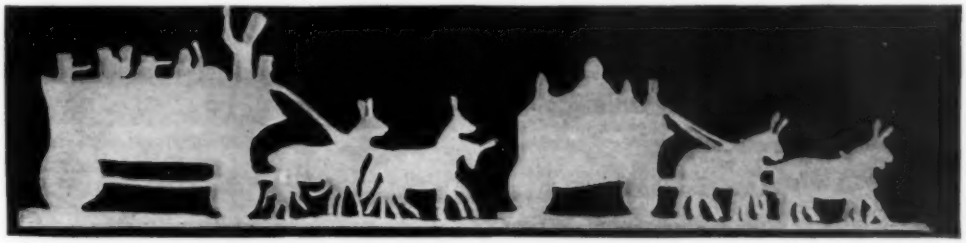


PLATE XIII. A portion of a circus parade, by Herman Krickenberger, nine years old.

PLATE XIV. A portion of a circus parade, by Walter Boyer, nine years old.

History of a Chicken. The History of a Violet from Shoot to Fruit.

Plate XII shows the titlepage of a jungle book and collection of animal portraits by James McCormack, an eighth-grade boy, Peabody, Mass.

EASTER TOKENS. Plate XVI shows six sample Easter tokens of colored paper made by pupils under the direction of Miss Mary E. Baker, Bellows Falls, Vt. These all have one element in common. They are composed of several thicknesses of paper, the upper piece being attached at one or two points only to the under piece. This gives a hint of depth to the construction as in an old-fashioned valentine — an effect children always enjoy. More advanced pupils take pleasure in

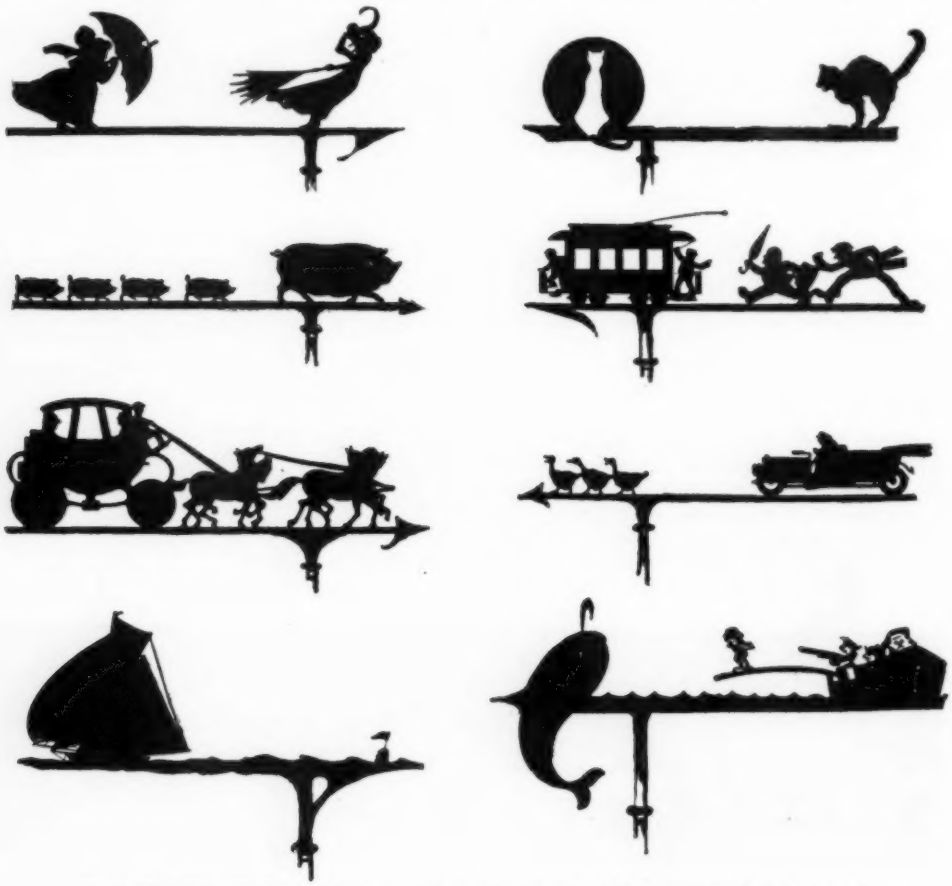


PLATE XV. Some amusing weather vanes such as grammar-grade children can make from sheet metal.

making and coloring such designs as that shown in Plate XVII. Some excellent Easter designs for coloring are to be found in both the Seegmiller and Prang Drawing Books and still others may be derived from Easter cards offered for sale in the shops. The particular design in Plate XVII was sent to the Editor by Miss Selleck of the Shortridge High School, Ind.

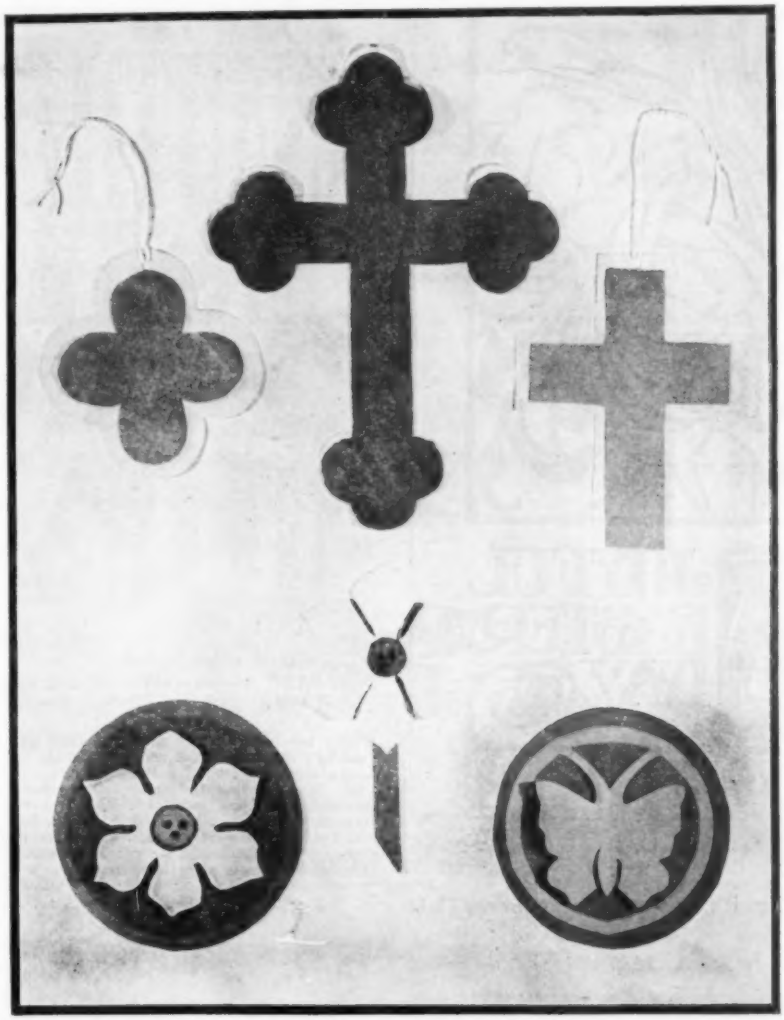


PLATE XVI. A few simple Easter tokens, made by primary and grammar school children under the direction of Miss Mary E. Baker, Bellows Falls, Vt.

Plate XVIII reproduces the cover of a school paper published by the Manual Training High School, Kansas City, Mo. where Miss Floy Campbell is the teacher of drawing. This design was made under her direction. She says it is n't a very good one and that it did n't come out as she and her pupils hoped it would; still it will do very well as a piece of high school work and as a cover for an Easter number of a high school publication.

THE CLASS PIN. As graduation approaches class pins are in demand. Miss Harriet M. Hood, Supervisor of Drawing, Westerly, R. I., usually keeps an eye on what the children do in this direction. Here is a brief essay which will serve to

indicate her method of guiding the children to a wise choice, and of developing an appreciation of

PLATE XVII. An Easter card such as grammar-school children enjoy coloring.

the pin when it finally appears. Compare Plate XIX.

OUR CLASS PIN

The graduating classes of most Grammar Schools have class pins chosen from catalogues, but the class of 1911 of Elm Street School are to have their class pins made from a chosen design drawn by one of the class. This method is good in that the design will be original, and it will be different from what all others of the classes have had. The pin itself will be of greater value if designed by a member of the class, than if it were designed by a jeweler.

In the planning of the pin there are two important conditions. The class pin is to be quite simple in design, so as not to be expensive. It is necessary to have this condition because all the members of the class would naturally want a pin and if they were too expensive it could not be possible. Another reason for having a simple design is that an elaborate pin would become dirty and could not be cleaned as well as a simple design could. The other condition is the color scheme of the pin. As the class colors are purple and gold these two colors will be used on the pin. The dull or Roman gold is far better than the polished gold. Purple is commonly a much brighter color than gold, but in this case the purple enamel will be of a dull shade.

In planning the design there are several principles to consider. .The pin is to be of a reasonable size, that is,

PLATE XVIII. The cover of the periodical published by the Manual Training High School, Kansas City, Mo.

neither too large nor too small. A good size is either one fourth or three eighths of an inch. In the drawing of the design there are several geometrical forms which may be used. These include the square, circle, triangle, rectangle, diamond, and shield, some of which are shown in the illustrations. There are other possible designs, such as the star, and figures with unequal sides. The spacing of letters is also very important and we must be careful to have the lettering harmonize with the design.

DOROTHY STILLWELL, VIII,
Elm Street School Westerly, R. I.

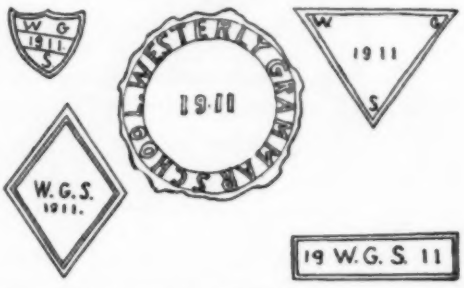
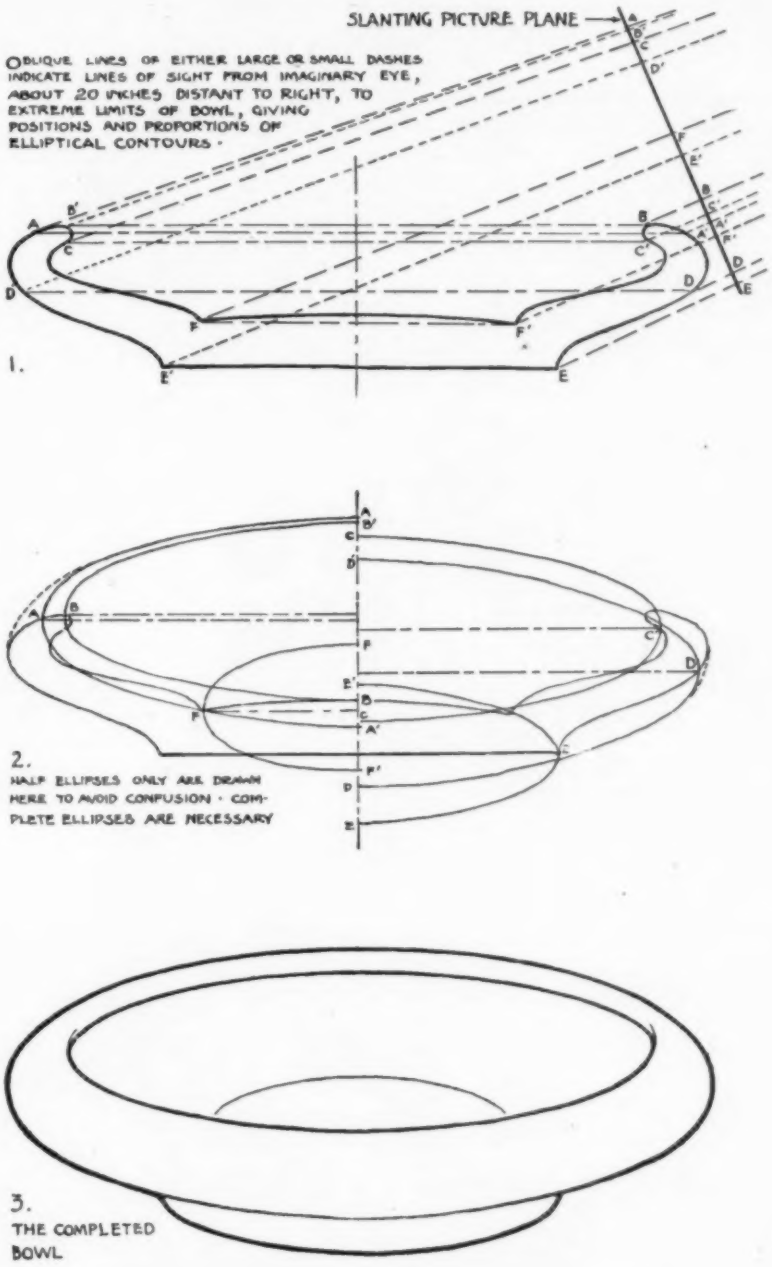
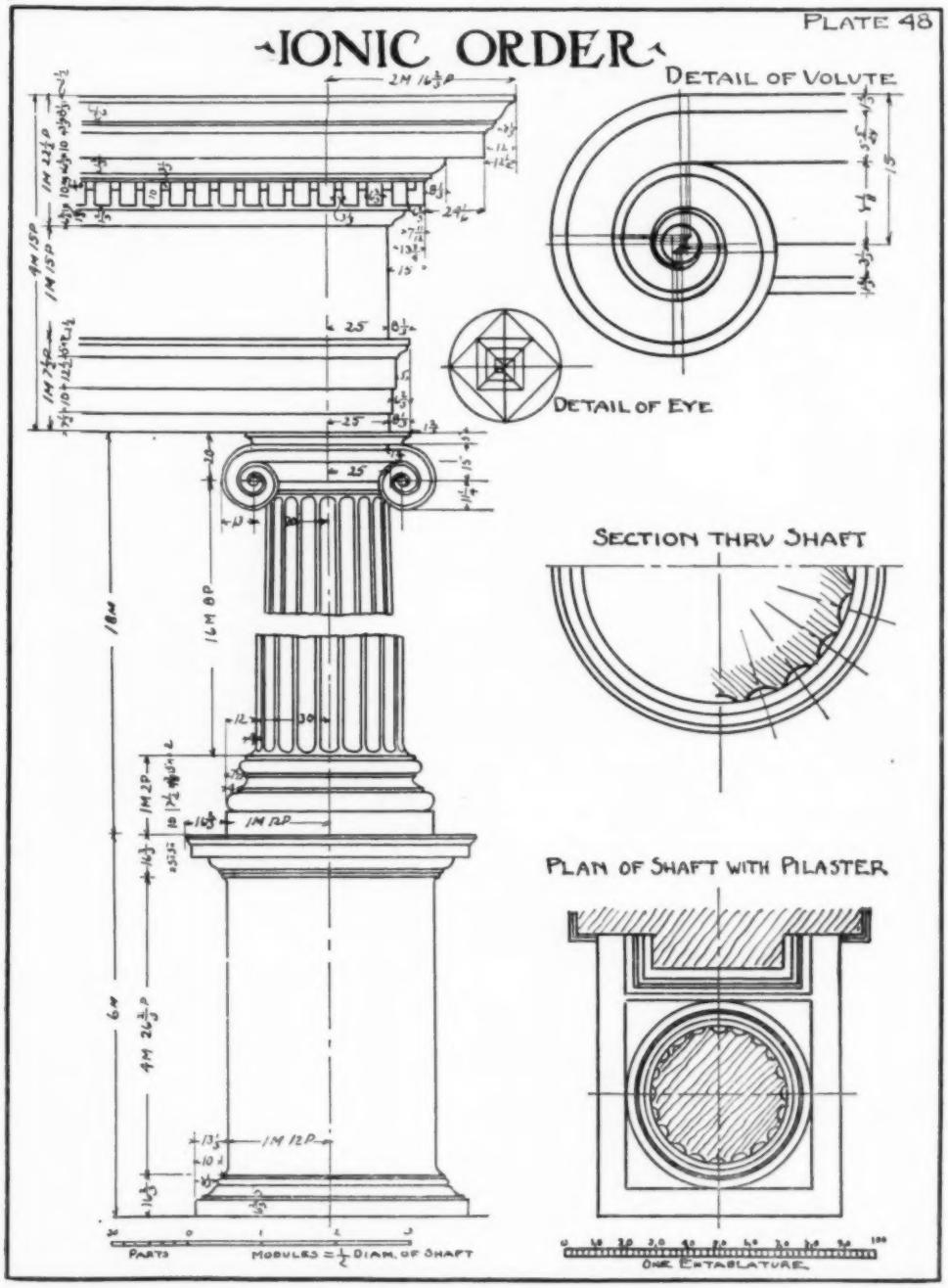


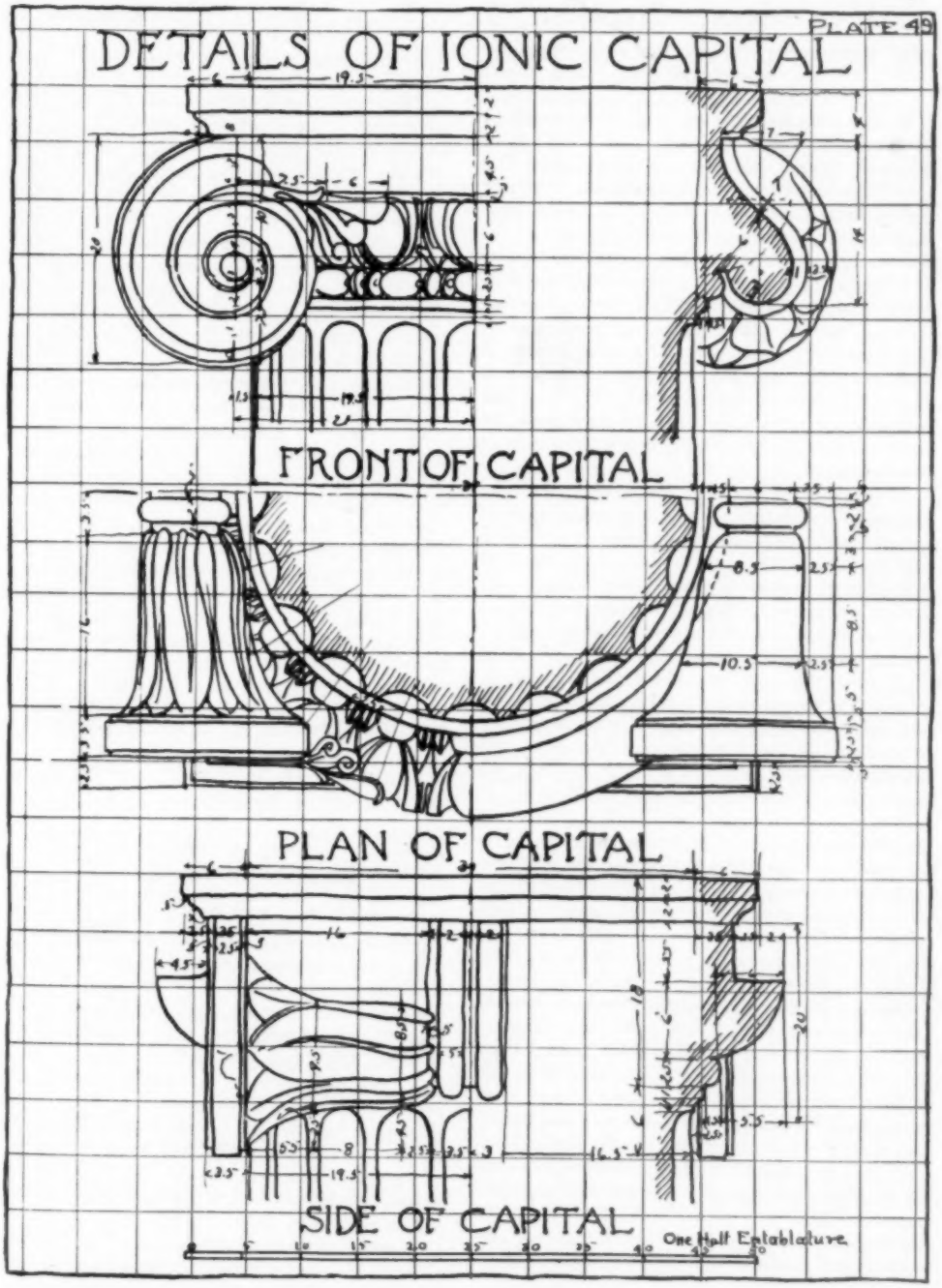
PLATE XIX. Sketches for a class pin by a grammar-school pupil.


SLANTING PICTURE PLANE
OBLIQUE LINES OF EITHER LARGE OR SMALL DASHES INDICATE LINES OF SIGHT FROM IMAGINARY EYE, ABOUT 20 INCHES DISTANT TO RIGHT, TO EXTREME LIMITS OF BOWL, GIVING POSITIONS AND PROPORTIONS OF ELLIPTICAL CONTOURS.
1.
2.
HALF ELLIPSES ONLY ARE DRAWN HERE TO AVOID CONFUSION. COMPLETE ELLIPSES ARE NECESSARY
3.
THE COMPLETED BOWL

The perspective of a bowl worked out from a sectional view.



The architectural details which a pupil is required to study critically should be "incontestably good."



Such a capital as this calls for the pupil's highest skill in sketching.

High School — Freehand

THE PERSPECTIVE OF A BOWL FROM A SECTION DRAWING

In the accompanying plate of three drawings the upper represents the section of a bowl from which the desired perspective is to be made. The eye of the spectator may be imagined about twenty inches distant, upward to the right. The various lines of sight from the extremes of the contours of the bowl or its distinct angles are represented as converging obliquely upward toward this imagined point of sight. These would cut through an imaginary picture plane placed perpendicular to the central ray, their points of cutting shown by numbers along this picture plane, which in this diagram is seen edgewise as a line. The front and back edge of each ellipse in this diagram bears the same number either with or without a prime, as for example, 1, 1′; 2, 2′.

If we followed logically the scheme thus far suggested we should next require a top view of the bowl with the converging sight rays cutting the top view of the picture plane, with carefully related and numbered points; but though the logical and accurate method, we may for simplicity discard this step and apply, with small degree of error, our points along the picture plane of Fig. 1 to the vertical center line of Fig. 2. Points 1, 1′, for example, should be balanced above and below the horizontal axis of the ellipse they represented in Fig. 1, being kept the same distance apart as in the first figure. Points 2, 2′, and all other pairs should be similarly treated.

The next step is to draw with care and accuracy each ellipse, as indicated in the second figure, halves of which are here left out, however, for clearness.

In the last stage, the drawing with its rather confusing number of ellipses is carefully gone over with an eraser. The invisible parts are rubbed out, visible edges emphasized in some parts or in others faded off into the surface portions of the bowl.

Edges which form rounded surfaces without sharp contours are at first puzzling. The eye sees one portion of an ellipse in front and a portion of quite a different ellipse at the back. These two different elliptical contours merge together, however, most fascinatingly in their progress around the bowl if one cares to examine the facts.

Actual class practice on individual projects similar to this bowl with pupils of beginning high school age proves that they can understand and apply the principles explained and get most interesting perspectives of bowls in many shapes and of much apparent difficulty.

HAROLD H. BROWN,
University High School, Chicago.

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High School — Mechanical

Plate 48 shows the proportions of the Ionic Order, based upon the module as a unit. This module unit is one half the greatest diameter of the column. For smaller divisions the module is divided into thirty parts.

In the Tuscan Order the Entablature was the unit of measurement. It is recommended that standard drawings of the Orders of Architecture be in all high schools for reference.

There is a tendency to-day in school work to depart from standards of architectural proportions, and the teacher who invents proportions and styles and allows pupils to use inferior moldings is in error.

There is one thing permissible in drawing: "Copy" an order and apply it when possible.

Plate 49 gives a freehand working sketch of the Ionic capital based upon the Entablature unit.

In the next number a colonial doorway will be shown with pen-and-ink sketch, freehand working drawing, and finished drawing. This will end this series on Architectural Drawing. Later I would like to show the application of this course to the construction of a room applicable to high school work.

HARRY LEROY JONES,
Somerville, Mass.

Shop and Home

V. BOOKBINDING FOR BEGINNERS

PROBLEM V. HINGED COVERS

Time, 8 hours

NOTE. — Materials: In addition to those mentioned in Problem IV, cover paper, paper for leaves, eyelets, and cord will be needed. (See the SCHOOL ARTS MAGAZINE, May, 1912.) In selecting materials, choose those which harmonize with each other, *i. e.*, the vellum, cover paper, and lining paper should be of the same hue.

THE problem is to make two separate hinged covers between which loose leaves may be bound, the whole to be fastened together with macramé or other cord. They may be designed for one of many uses, suggestions for several of which follow (see Plate XX).

A. *A Sketch Book.* In making dimensioned sketches for the various parts (see Plate XXI) determine first the size of the pages and plan the covers to extend beyond them about one eighth of an inch. This will also be the sketch of the newsboard foundations. Lay out and cut the latter, and from either a long or short side of each cut a strip to form a hinge. The width of these strips may be from three quarters of an inch to one inch. Vellum should be planned to cover completely one side of both pieces of each cover,

to fold around the small piece and to lap over onto the large piece about one half of an inch. It should also fold over the other three edges about

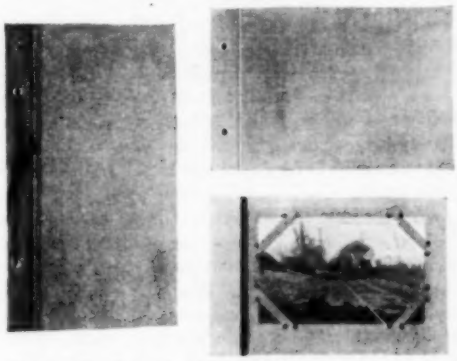


PLATE XX. Examples of hinged covers made by grammar school children.

one half of an inch (see Plate XXII). The lining paper should cover to within about one eighth of an inch of the edges of the large pieces and should not extend onto the hinge. Constant bending soon breaks paper, but with ordinary use does not affect the tough vellum. Make dimensioned sketches of these pieces (see Plate XXI), and lay out and cut all remaining parts. Properly place main part of newsboard on vellum drawing around it. Lay small part one eighth of an inch from main part and draw around it. Apply paste to vellum inside the pencil line, being careful to cover the surface smoothly and evenly; lay cover and hinge in place, turn it over and rub down. Cut from the projecting vellum on the hinged side

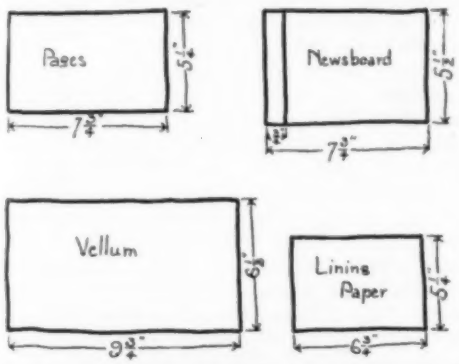


PLATE XXI. Freehand dimensioned sketches showing parts of a sketch book cover.

a small piece even with the edges of the hinges as far as the outside corners (see Plate XXII), and clip off the other outside corners as before described. (See SCHOOL ARTS MAGAZINE, September, 1912.) Apply paste to projecting vellum, fold over, hinged and opposite sides first, then the other two sides, and rub down. Paste the lining paper in and dry the covers separately under

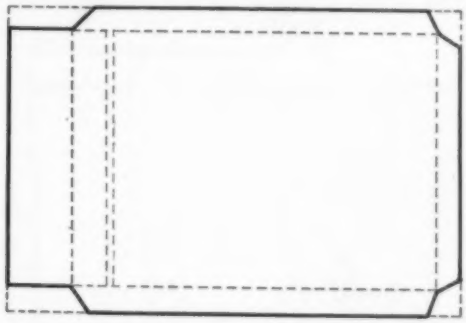


PLATE XXII. A diagram showing the position of the two pieces of newsboard and a piece of vellum.

weight. Remember to place newspaper or blotting paper between each pair, otherwise the moisture from one will cause wrinkles in the other.

For the leaves, use drawing paper, which may be cut singly or in folio (with single fold). The latter method is preferable, as folded sheets are easier to place at the back, look better, and are more secure.

Two holes in each cover are sufficient for the cord, but a little care should be taken to determine the best position for them. The distance of each from the end of the hinge strip should be from one fifth to one sixth of its length, and, of course, they should be placed midway between the

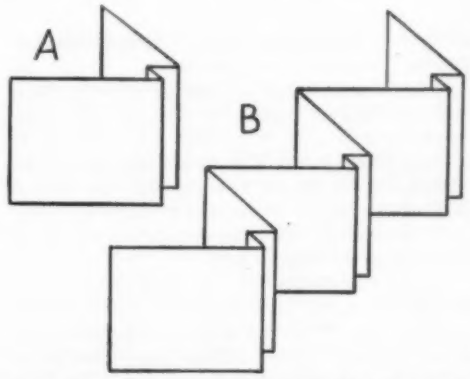


PLATE XXIII. Two methods of cutting and folding paper for the pages of a scrap book or post-card album.

long edges. After punching the holes, see that the leaves are properly marked so that the holes in them will exactly fit the holes in the cover. To

do this, place one sheet on the cover, leaving correct margins, and through the center of each hole mark the paper which should then be punched. Treat the other sheets in the same manner. Eyelets should be inserted in the covers only, and for that purpose a good eyelet punch is needed. Directions for its use and sample eyelets accompany punches when sent from the dealer.

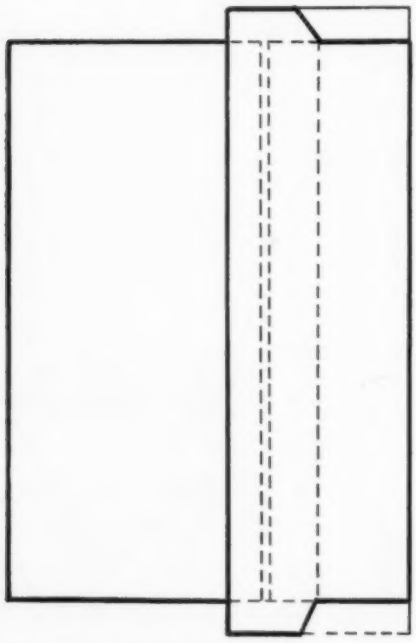


PLATE XXIV. Relative positions of pieces of newsboard and vellum in making the cover of a clipping file.

Complete by tying all together with a piece of cord. Make a small flat bow on the front cover.

B. *A Scrap Book.* This should be planned and worked out in the same manner as the Sketch Book, but it should be somewhat larger, possibly 6 × 8½ inches. For the leaves, screenings or wrapping paper may be used.

To prevent covers from flaring after the book has been filled, the thickness at the back should be increased by additional folds in the paper, as shown in Plate XXIII. The "stub" should be about one inch wide after it is folded. The Japanese method, which is to fold a very long strip many times in the same manner, forms a pleasing arrangement (see Plate XXIII).

C. *A Post Card Album.* Make the covers described in A and the leaves of a heavy paper. Green or brown screening looks well and gives a background generally harmonious with colored post-cards. The size of the leaves should be sufficient to leave a generous margin around the card. If two are to be placed on one page, have the space between less than the margins around the edges. A little additional margin at the bottom is always pleasing. Slits for holding the cards may be made in the following manner: cut a blank sheet of paper of the size of a postal card and from each corner measure both vertically and horizontally 1 or 1¼ inches and connect the adjacent corners with straight lines. Place this pattern on the page in proper position and use the ends of the lines on it to locate the lines to be drawn on the page itself. If a hole is punched at each end of the line, it gives a neat appearance and prevents the paper from tearing easily. The lines on the page should be cut with a sharp knife. Insert each card by placing its corners in the slits.

A second set of oblique lines parallel to those already described may be drawn and cut three eighths of an inch farther from each corner. This will form a strap to hold the cards in place, and on the opposite side of the leaf cards may be inserted in the outside slits.

D. *A Clipping File.* Between two separate covers several envelopes — say five — are to be fastened and used for holding clippings, etc. Select the envelopes — 3½ by 9 inches is a convenient size. Plan covers to be about one eighth of an inch longer on each end than the envelopes and seven eighths of an inch wider. This allows three quarters of an inch for the hinged part and also a projection of one eighth of an inch on the opposite side. Strips of vellum should be planned to cover completely both sides of the hinge, to lap over onto the large piece about one half an inch both outside and in, and to extend beyond each end about one half an inch. To cover the rest of the newsboard, cover-paper should be used and the pieces should lap over the vellum about one quarter of an inch on the side next to the hinge and fold over the other three edges about one half an inch. The lining paper should cover to within one eighth of an inch of edges of the large pieces of newsboard. Make dimensioned sketches of all pieces and lay out and cut all parts. Draw a line on the vellum showing where the back edge of the main piece of newsboard should come. Lay small part one eighth of an inch from this line and draw around it (see Plate XXIV). Apply paste to vellum, lay pieces of newsboard in place, turn it over and rub down. Cut from the projecting vellum a small piece even with the ends of the hinges as far as the

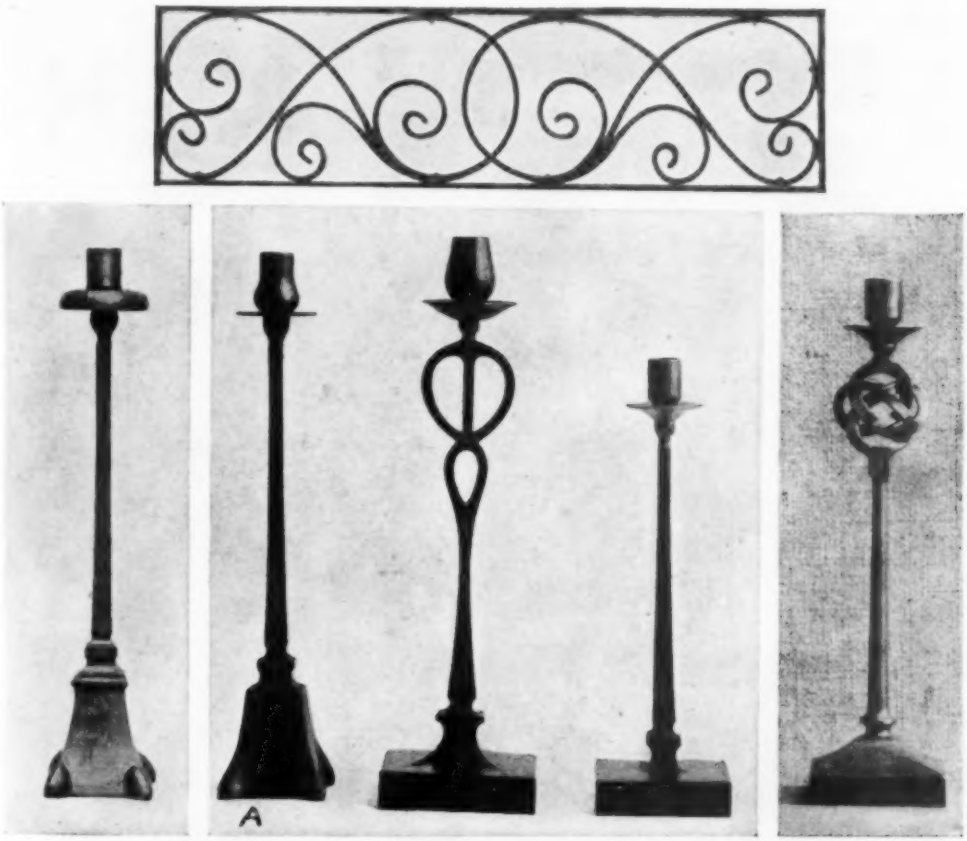


PLATE I. A grille and five candlesticks of wrought iron.

outside corners. Apply paste first to projecting ends, then to long strip; fold over and rub down.

Properly place cover on cover paper and draw around it. Apply paste to cover paper and finish as when vellum is used for entire cover. Paste in the lining paper and dry under weight.

Strips of vellum about 2½ inches wide and one inch longer than the envelopes should be folded lengthwise down the middle to form guards. Cut strips of newsboard three quarters of an inch wide, apply paste and insert within the folds of the guards close to the crease. Finish ends in the same manner as on the covers. Apply paste to lower edges of the envelopes and insert between the folds of the guards, leaving one eighth of an inch between each envelope and its guard. Punch holes in covers and guards, insert eyelets, and fasten together by tying or with paper fasteners.

FLORENCE O. BEAN,
Assistant in Manual Arts, Boston, Mass.

Decorative Iron Work

In the designing and making of ornamental, wrought iron work one must not only understand the principles of decorative design, but must be intimately acquainted with his material. He must know how much must be worked hot and how much may be worked cold. Designs must be practical and in keeping with the crude material in which they are executed.

Wrought iron designs should not follow nature too closely. They should be highly conventional; but they must not be fashioned into shapes that are more suitable for some of the precious metals. The designs ought to suggest strength and pliability, the chief characteristics of iron. Every material has its limitations, and the designer must thoroughly understand them if he is to be successful.

It does not matter what motive one uses in de-

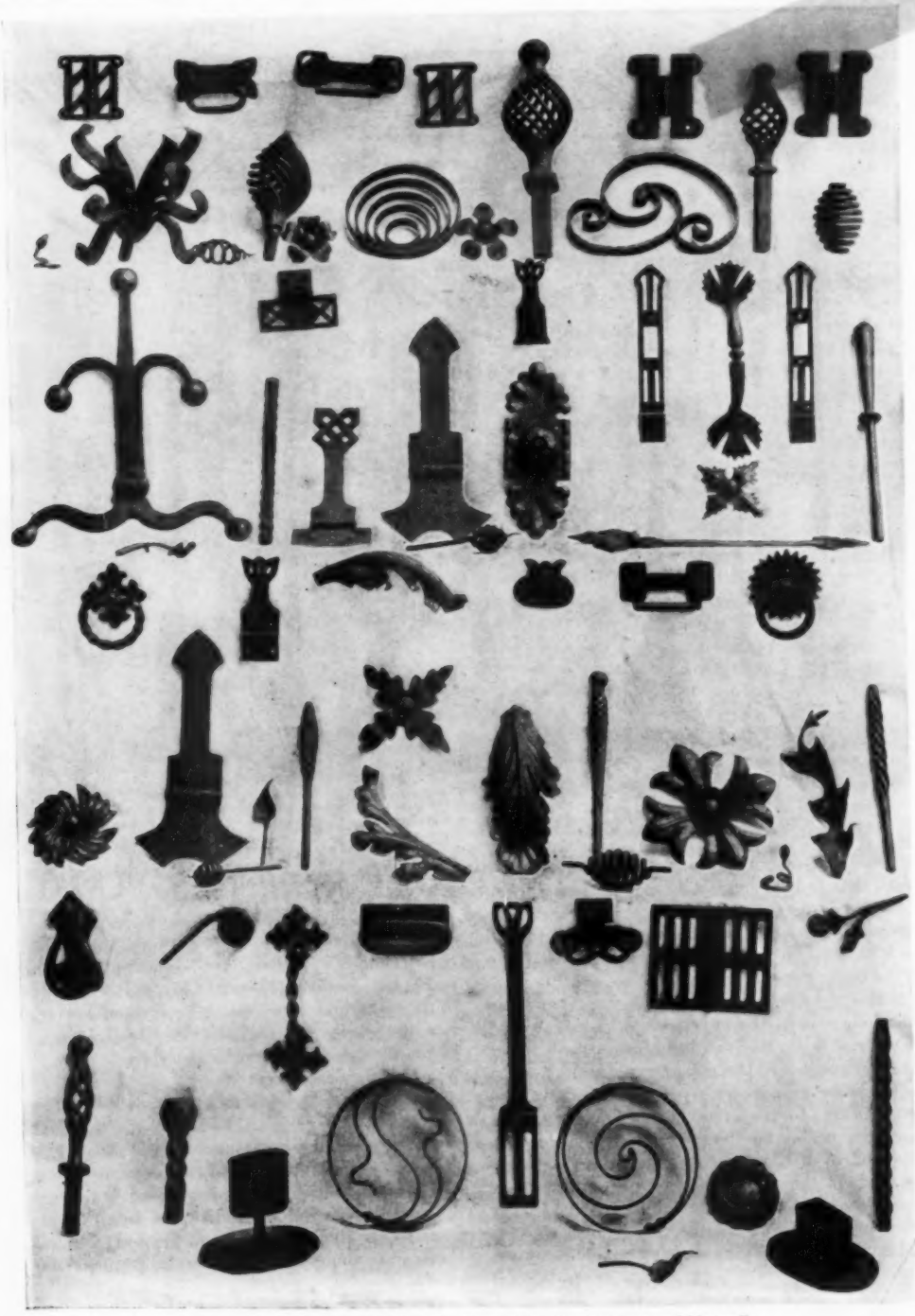


PLATE II. Various wrought iron details, made by Mr. Googerty and his pupils.

sign, if there be order in its arrangement. We may base our designs on things in nature, or on purely abstract motives. However, they must all possess rhythm, balance, and harmony.

Flimsy iron work made from light metal and formed into shape cold should not be encouraged in our manual training forge shops. Our shops are equipped for forging, not for sheet metal work. All curves should be definite in their direction and not made so that they are confusing as to their intention. There should be no flat places or kinks in them.

Plate I shows a simple grille composed of curved bars. The design repeats itself each side of a center line. The grille is made in two pieces as shown, one weld in each part made while the bars were straight. They were then heated and formed over the horn of the anvil — a good exercise to train the eye to see form.

Below the grille are two candlesticks very much alike. On the corners of the base of A the metal is bumped out to give a firmer footing, also to relieve and add interest to a plain surface. Note the corners in the one at the left; they have the appearance of being stuck on and show a poor curve and a kink along the corner of the base. This is not good design. The corners in A are more graceful and have the appearance of growing naturally out of the base, as they should, giving the whole vitality and beauty. Plate III shows knockers, catches, a drawer pull, and a toasting fork; also an openwork bulb suitable for use in andirons and elsewhere. Plate II shows a few ornamental small forgings.

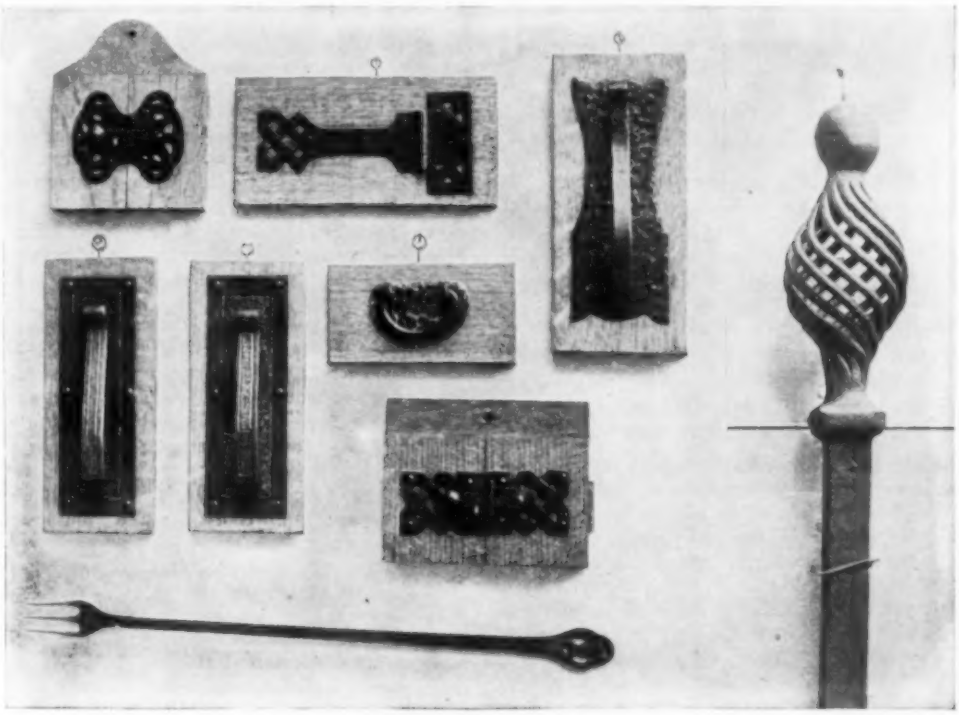


PLATE III. Knockers, hinges, and other articles of wrought iron.

Interior iron work should not be painted or electroplated. It should be allowed to be seen and recognized as just iron. A good finish to use on this kind of work is secured by heating the metal a little and rubbing on with a cloth some linseed oil. The surplus oil is then rubbed off. This kind of finish does not destroy the texture of the iron and will prevent its rusting.

THOMAS F. GOOGERTY,
Pontiac, Ill.

JUST HOW TO DO IT

He who makes an exhibition of his work, exhibits also himself.

By George William Eggers

PLANNING AND MOUNTING AN EXHIBIT

EXHIBITS are milestones of progress. We may plan an exhibit to show others what we are doing or what we are trying to do, but its greatest service will be one of self-revelation — it shows *us* what we are doing or what we are not doing, if we look at it rightly. Even if you don't "invite the neighbors in" to see it, have your exhibit every year for your own sake. It is like "taking stock" in business.

Emphasis

Every exhibit should definitely tell something — make some point — present some fact, idea or principle. In planning an exhibit the first thing to do is to state definitely to yourself (yes, state it in *writing*) what you intend the scope and point of your exhibit to be. This does not mean that you are to influence the work of the children with a purpose of exhibiting it: it does mean, however, that you may find out whether or not your work with the children has been up to the standard you have set. Also, a predetermination of the scope of your exhibit will give it force as nothing else can — not even the quality of the work exhibited.

There are many things which your exhibit may emphasize — general ideas, and local, peculiar ones which need emphasizing in your particular community. Upon the latter we cannot touch, but some of the former are the following:

I. *Emphasis of pupils.* That is to say, it is sometimes and in some places a valuable thing to have each pupil's work represented in the exhibit. This can only be done at the sacrifice of some other things, but it is one of the possibilities and is sometimes essential.

II. *Emphasis of sequence.* It is sometimes necessary to show to yourselves and your friends that there is a real and steady development in your way of handling art education. It is not sporadic and jerky; it is not broken by periods of "marking time," but is characterized by constant growth, even though the growth is not always equally rapid. For this purpose an exhibit representing some work from each month or week or term or lesson is necessary. This is a severe test of your work.

III. *Emphasis of educational development.* Perhaps it is necessary for you to find out if all the things you are doing are really worth while. Perhaps it is necessary to show to your public of parents and business men that the most vital educational processes are sometimes indirect — that children *can* learn to read without first having memorized the alphabet, and that they sometimes *do* see things more clearly and distinctly when they have to see them quickly. In such a case you have to take a given problem and show all the steps in it which count, even though you represent only a fraction of the year's work, even though you show ten drawings by one pupil and only one drawing by some one else. You may also need explanatory printed matter.

IV. *Emphasis of an artistic whole.* Sometimes the people who are coming to see your exhibit are not particularly interested in the day-to-day progress of education, nor yet in its new dramatic developments, nor are they interested in the children particularly. At such a time it may be most important that the corridors be brightened or that the art-rooms be given a festive aspect by the selection and hanging of work which will *decorate* finely. This work may not be of the finest technical quality, nor among your proudest achievements, but may simply have the bigness and breadth and swing which make it good decoration when seen over ferns and through palms. Then the whole problem is the *wall* rather than the *content* of the exhibit.

The paragraphs above are statements of *emphasis:* we should not follow one idea to the exclusion of all others. Every exhibit must be to some degree an artistic whole; each one should give some evidence of educational development; each one should more or less record periodical stages in the children's year; each one should give a fair representation of all the children in the school. The statement of scope then is, as it

claims, a statement of emphasis. To move at all, he must move in one direction more than in any other!

Influences determining the scope, the emphasis, and indeed the size of your exhibit, may include (besides local and peculiar matters) the following considerations:

(1) *What people are going to see this exhibit?* Will they be teachers with professional interest in conditions and methods, and an understanding of educational experimentation; will they be parents, interested primarily in their own children, but capable of being led by your exhibit to see a little farther into the devious ways of modern education; will they be the "tired business men" who compose the board of education and who must have it all "as simple as A, B, C, and two-plus-two," so that they will be able to rest assured that it is all right; will they be the children who are proudest of all, and who deserve to know (if they are old enough to grasp it) what part this year's work plays in next year's accomplishment?

(2) *How long a time will people have* for viewing your exhibit? Is your exhibit to be on view, for one day from ten to three, during which time there is also a graduation exercise, a reception to the graduating class and parents, and a luncheon? Or is the exhibit to be hung for a week or two, that people may return to it and study it?

(3) *How much space is at your disposal* for the exhibit? Will it be necessary for you to crowd your cards and to mount drawing upon drawing, or will you have space to spread out — to break the exhibit into two or three sections at a small expanse each, separated by restful spaces of unused wall? Is the place well lighted, or is it dark so that only light and brilliant work will attract the eye to it?

(4) *What work have you to show?* What quantity? what quality? Of course, you must either make your exhibit an inspiration to all who see it, or else have no exhibit! By careful planning it may at least please the eye.

Remember that exhibits are oftenest too detailed. They are oftenest too unbeautiful. They oftenest show us more than we can look at, and so tempt us away from contemplation of the things which deserve and would repay our attention. This is oftenest because the teacher knows the work, is interested in it, finds each separate piece full of meaning, forgets to place himself in the visitor's position, and so crowds the mounts to the bursting point. When she does this she puts herself in a class with the painter who gets so interested in making his canvas tell a story that he neglects to make a good composition of the whole. She sacrifices the greater to the lesser thing. She forgets that an exhibit must be beautiful. Anything that so completely fills the eye has no business to be otherwise.

Educational possibilities for the children in preparing an exhibit. The older pupils can be of help in preparing an exhibit — and that not in a merely mechanical way but in an intelligent way. You may learn to know some of your pupils as you never knew them before, if you get them to help you decide upon the make-up of a mount or two, and how to further the general unity of the wall. Incidentally you may teach them as you never taught before. The writer remembers well an elementary school in which the children helped first to decide the scope of the exhibit, and then went on and helped at every subsequent stage. They did not use the same terminology that we have used, but they did speak English and knew whereof they spoke. To what extent they have helped to write this article the writer cannot quite decide. Strangest of all they were children who had had very little art work and the teacher asked their help with the exhibit because, as she explained, "it really would give them an extra art lesson or two!"

Arranging the Exhibit

Before we allow ourselves to think too far in the direction of making up our exhibit we must recognize two or three of the conditions which enter into the determining of this matter.

Sizes of Mounting-Cards. General convenience seems to be best served when we use mounts of the customary stock size of twenty-two inches by twenty-eight inches. This proportion is fairly agreeable to the eye, is pretty generally useful for drawings of typical shapes, and cards of this size can be easily handled. Furthermore the art teacher's associations of this and other countries are specifying mounts of this size for all work submitted to them for exhibit purposes. These cards may be used to advantage with the long dimensions either vertical or horizontal, and the associations mentioned as a rule leave this matter to the option of the exhibitor.

Heights of Exhibit. In order properly to see most public school drawings it is necessary that the spectator be able to come within three or four feet of them at least. For this reason it is undesirable that the exhibit run either too high or too low. The conditions of the Dresden Art Congress Exhibit of 1912 were stated in the Commentary of the American Committee as follows:

"The space at your disposal is 6′ 6″ (six feet,

six inches) in height, and this cannot be exceeded by any exhibitor.

"The lower line of your exhibit will be hung

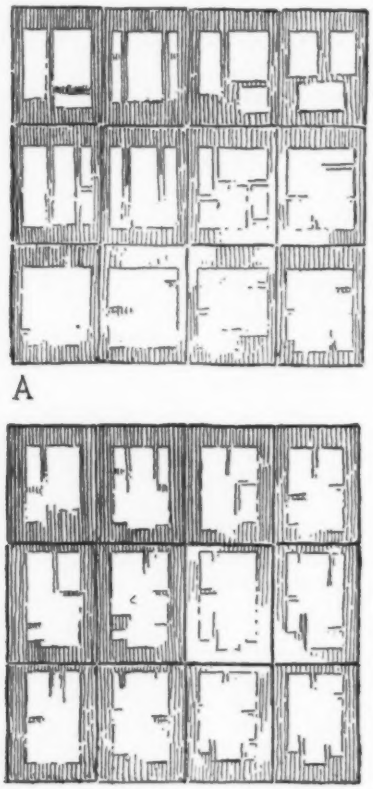


FIG. 1. The margins of the individual mounts may be so managed as to give character to the whole exhibit. In A the horizontal top margins of all cards are kept uniform and somewhat deeper than the others. In this way they give long horizontal lines binding the exhibit together. In B the emphasis is in a similar way placed upon the verticals.

27½" from the floor, and you must not plan to use any space whatsoever for any purpose below that line.

"No portion of an exhibit can rise above a line 8′ 9" from the floor."

The 22-inch by 28-inch mount does not exactly fit the space indicated in the above quotation. If used with the long dimension vertical, three mounts, one above another, will give a height of eighty-four inches — seven feet. Used the other way a column of four mounts gives a height of eighty-eight inches — seven feet, four inches. Either of these gives a band of wall space over which the eye can comfortably travel if the lower edge is kept a couple of feet above the floor.

As to the best direction in which to use cards — whether it is the vertical or the horizontal — one cannot give a rule for this. Some find that the

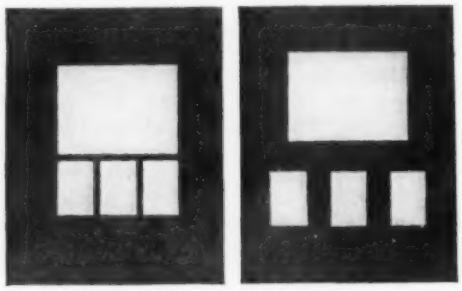


FIG. 2. This shows two of the many possible ways of arranging these four pieces upon the mount. You may group the drawings rather close together so that they form a single spot upon the mount or you may spread them. In either case the important thing is to keep them in order in some very evident and satisfying way.

vertical cards better accommodate the material to be mounted, both artistically and practically; others find the same true of the horizontal. But —

Keep your cards all running the same way whichever way you decide. If you do not settle this at the beginning you will constantly be divided between the temptation to arrange *this* group of drawings in the vertical way, and *that* group in the horizontal way. Whatever the individual card gains by using mounts in both positions, the whole exhibit loses. *Adopt one position for your cards and adhere to it.* Get into the habit of thinking all your mounts for all your exhibits

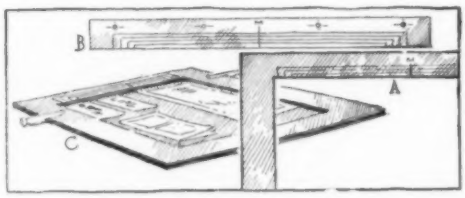


FIG. 3. A is a "finder" for arranging the drawings upon the mount. B is a "guide" for the same purpose. C shows the finder in use. Note that it is clamped upon the mount by means of clothespins and that it not only determines the placing of the drawings but protects the mount as well. Note on A and B the double scale which enables you to keep the side margins on a mount equal without measuring for them, while it gives you the opportunity to vary them on the different mounts if you wish.

from year to year in terms of this position. You will thus work out new possibilities constantly for this particular form of mount and you will have

eliminated once for all the vexatious questions of "How shall I combine my vertical and my horizontal mounts?" and "Which way shall I make up this mount?" Making up an exhibit is a problem in design: the smaller things must give way to the larger always.

To make the exhibit "readable." An exhibit should be largely self-explanatory. When we read a page of text we begin at the top line and

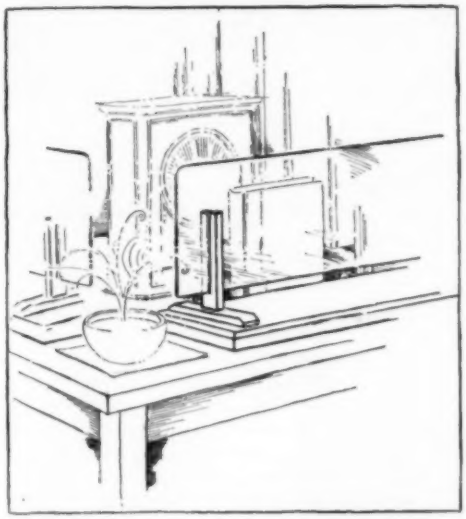


FIG. 4. This shows the use and the construction of a simple form of glass screen for protecting the exhibit. The drawing incidentally suggests a way of treating a corner.

read from left to right, taking up the second line in the same way, after the first is completed. We usually look to see *any* sequence recorded in similar fashion. It will save much explanation if your exhibit reads in the same order as a page of printed matter, beginning at the top, left. At the same time the columns of mounts may read vertically as columns of figures do in addition. Thus: the first horizontal strip of cards may represent the work of the first three grades, the second strip, the work of the fourth and fifth, etc.; meanwhile the first vertical column tells the September illustration or nature work of all grades, the second two or three columns the autumn water-color in all grades, etc.; the columns in this way showing the complete development of any subject-matter from the beginning to the end of the school career.

Brief explanatory inscriptions with the exhibit will add greatly to its usefulness to others, particularly if such inscriptions are brief and clear. Determine definitely what public you are addressing — parents, teachers, children — and express yourself accordingly.

THE UNIFYING SCHEME

Having determined the foregoing practical or intellectual points, we are ready to consider the visual character of our exhibit.

MOUNTING-CARDS. (1) *Let the mounting stock be uniform in color and texture for the whole exhibit.* When you have found a mount that is fine in color, and otherwise serviceable, adhere to it from year to year. Remember it is not a changing of mounts that marks progress but an improvement in the work upon them. Do not use different mounts for different parts of your work. The demands of some particular piece of color work may tempt you to give it a mount of different color. It is better to make the adjustment by an "inter-mount" (a double mount) or else to sacrifice the piece of color work. Any variation in the color of the mounts used calls attention *to* the mounts and *from* the work upon them.

(2) *Do not use too refined a stock.* The best drawings your children make are not and should not be refined work — that is, in the sense in which a Whistler etching is refined. *Texture.* A mount which is over-refined puts the mark of crudity upon the drawing mounted on it. A card of some fibrous texture and material seems better for the purpose, then, than a pasteboard covered with fine cover-paper. It soils less easily; its fibrous, slightly uneven, rough or mottled surface, if not too marked, is more elusive and puts more "atmosphere" around whatever is mounted upon it, than does a surface of finer grain. *Color.* The all-round mount must of course be rather neutral. A warm gray, slightly orange or slightly yellowish in hue, will be more "comfortable" in color than a cold or bluish one. If most of your drawings are made upon yellowish manila paper, or even upon creamy white, a perfectly neutral mount will probably be too bluish. There is a material called "chip-board," which is furnished by the Scott-Foresman Company and by the Prang Company, which is good in texture and, as a rule, excellent in color for this purpose; this material is quite free from tendency to warp and has a good body. It is comparatively inexpensive, being procurable at four or five cents per sheet. Being a cheap material, it is well to order it by sample or else to specify definitely the color required, since it sometimes runs "off color" and of unsuitable hue for mounting purpose, though it is good almost always. Its size is twenty-two inches by twenty-eight inches.

Margins. Of course, *each drawing must have its*

own margin on the mount. The width of the margin depends upon the impression to be given. To show a close relation of idea or sequence between two or three drawings, mount them closer together. Thus they may all be seen at once. For more isolation of idea mount farther apart. Color work may be found to require more margin than monochromatic work.

Not only should each drawing have its own little margin, but even more important is the fact that *each mount must have some sort of margin.* This may be wide or narrow, but it is essential. If the margin is very wide the whole group of drawings on the mount may form a spot together. The margins of the mounts may be so proportioned as to emphasize the long horizontal rows of cards; they may be employed to emphasize the verticals.

The whole exhibit may be unified by a deep margin all the way across the top of it.

If your drawings vary in size (and it is to be hoped that they do) they will not cover all the mounts in the same way. On some mounts you may find it best to have two, on some three, on some five drawings.

Arrange these in such a way that the most important margins are maintained; that is to say, the horizontal margins or the column margin, whichever you are emphasizing. Of the horizontal margins, however, the one which comes at the top of the card is the more important. Preserve this absolutely and let the drawings at the bottom of the mount form an irregular line if need be.

The exhibit as a whole will be more restful if not absolutely continuous. Have a break every ten or fifteen feet of its length. This means nothing more nor less than a wide margin every so often. It may be secured by introducing a column of blank cards, or by separating the exhibit, leaving the plain wall at these intervals. A long corridor, such as is sometimes found in large school buildings, will give a very monotonous setting for an exhibit unless the latter is emphatically broken in this way. At these breaks *ferns, palms or casts form effective accessories.*

Labels. These should of course be unobtrusive. Even the people who read all the labels come primarily to see the exhibit. A white label is, if anything, more arresting than a scarlet one. Have your labels near enough the color of your mounts so that one does not have to see them unless he wishes to; contrasting enough so that they can be discovered by those interested. *As for placing the labels:* either (1) keep tall labels in a given position on all mounts — and that rather near the edge, for instance, in the lower left-hand corner, or else (2) place them strictly in accordance with the compositional demands of each mount. *As for the design of the labels:* they should be small in size and almost without margins, since the whole card forms a margin for them. Their inscriptions should be in a rather free and cursive letter or in a uniform and distinct script. In this connection remember it is better to have good sustained script than unlearned and feeble lettering. *As to the content of the labels:* they may simply give the key to the exhibit by stating the grade of the room or they may set forth, as suggested elsewhere, some of the principles governing the work upon which they are displayed. They constitute the catalog of your exhibit; their functions may be various.

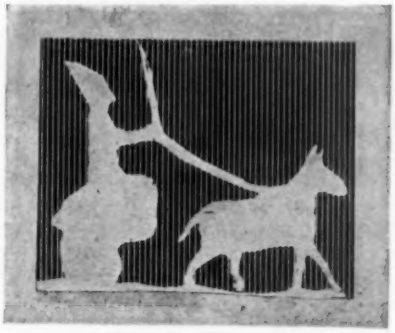
"Hands Off!" Does a sign of this kind pay? People will handle things if they can despite the signs. The signs may advertise a sort of belligerency on your part which will stimulate rather than repress your visitors. The more tactful way, of course, would seem to be, to make it impossible for the visitors to touch anyway, and then say nothing about it. If you really do need "Please-don't-touch" signs, try the plan of making them on quite large — *white* — cards but with the lettering (or writing) very small at the center. Human curiosity is great. The white card draws the eye, but the letters are too small to be read at first. The slight effort required for reading the sign seems to secure a measure of respect for its mandate.

Protection of constructed problems. It seems rather inappropriate and it *is* inconvenient to mount three-dimensional articles upon the cards. Such cards require extra care in packing and storing, the materials upon them are usually in unnatural positions when hung upon the wall so, and the mounts are apt to be too heavy. Objects having three dimensions for these reasons are much better off when on the floor or table. Tables afford greater security than the floor against soiling and breakage. If plenty of tables of uniform size are available (the cheap deal-wood kitchen-tables are excellent — especially if stained a dark unobtrusive color) the problem is an easy one. If the tables are two feet by four, run them along the wall in such a way that they give a continuous top four feet front edge to the wall. Upon this spread hand-woven rugs (if you have such to exhibit) or the raw materials of some of your handwork courses — book and construction papers of the right color, hides of leather, or else plain unbleached muslin. Let these come forward to (or over) the front edge of your tables. Arrange the wood-work problems, furniture, toys, etc., and the bookbinding and other work upon this and back against the wall or near it, setting some of the projects up on boxes, etc., if necessary,

covered with the material which covers the table tops. The front half (or thereabouts) of your tables remains practically unoccupied. This space is in itself a kind of protection.

Cases would give a more complete assurance against the unpleasant possibility of handling or worse, but these are expensive. If you cannot afford them, use glass screens of simple "knock-down" construction and of suitable height — that is, a foot or so. These screens may consist simply of sheets of glass which slip into wooden supports which may be made in the wood-working shop (being simply or subtly designed). A very simple form for these is shown in the illustration. Such screens can be taken apart and stored with the greatest ease. While they do not make the materials on the tables absolutely inaccessible, they make meddling conspicuous and therefore unpopular. The edges of the glass will not be dangerous if they are smoothed down and rounded by rubbing on a piece of sandstone kept wet. The screens should be of such length that each stands entirely on one table. They may be held in place by clamps if necessary.

(*To be continued*)



A clown in his chariot, by Herman Krickenberger, nine years old, Greeneville, Ohio.

THE INFORMATION WINDOW

THE MAN WHO THINKS HE CAN LEARN NOTHING
THINKS A GREAT TRUTH — *Sam Hubbard.*

THE Vermont Federation of Women's Clubs did a wise thing in giving the chairmanship of its art department to Mrs. John W. Titcomb, formerly Miss Martha Ross, Supervisor of Drawing, St. Johnsbury. One of the results of this move is an outline for art study entitled, "The Decoration of the Home." Here are the topics included in the course:

THE EXTERIOR OF THE HOME

I. Architecture in the Colonies

a. Influence of mother country.
b. Typical examples.
   New England.
      The Hancock House — Boston (about) 1710–1863.
      The Craigie (Longfellow) Home — Cambridge, 1757.
      The New England farmhouse.
   New Jersey.
      Dutch farmhouses — Haversack.
   Pennsylvania.
      Grumblethrop — Germantown, 1744.
   Virginia.
      The Westover — Carter's Grove, 1737.
      Tuckahoe — Upper James River, 1710.
c. Details.
      Floor plans, materials, roofs, chimneys, pilasters, entablatures, porches, columns, windows, doorways, etc. Color schemes, and outdoor environment.

II. Architecture of Modern Homes

a. Influence of local conditions and its relation to type.
b. Style of houses.
   1. Colonial.
   2. Queen Anne.
   3. Craftsman Idea.
   4. The Bungalow.
c. Details.
      Settling, materials, floor plans, roofs, chimneys, windows, doorways, porches, columns, pilasters, entablatures, etc. Color schemes — schemes for exterior beauty — lawn, shrubbery, flowers, etc.

THE INTERIOR OF THE HOME

(*Reprint of* 1912 *Outline*)

I. Walls and Ceiling

a. Proportions, ways of modifying.
b. Colors, cool and warm.
c. Wall covering, papers, grass cloth.

II. Floors

a. Rugs *vs.* carpets.
b. Rugs, oriental, domestic, rag, Navajo blanket.

III. Furniture

a. Utility.
b. Beauty and proportion of form.

IV. Textiles

a. Curtains.
b. Upholstery fabrics.

V. Arrangement

a. Framing and hanging of pictures.
b. Bric-à-brac — the small belongings of the house.

VI. Special plans for Special Rooms, Including Color Harmony

a. Hall.
b. Living room.
c. Dining room.
d. Kitchen and pantry conveniences.
e. Bedroom.

It is recommended that samples of good wall coverings, fabrics for draperies and upholstery be collected; also pictures of good furniture and interiors for reference use in club.

This outline might be expanded to include a study of Oriental rugs, styles of furniture, tapestries and pottery.

BOOKS FOR REFERENCE[1]

"The Furnishing of a Modest Home." Atkinson: Mentzer & Grover, N. Y., publishers, $1.00; "Principles of Home Decoration," Candace Wheeler; *Craftsman Magazine; House Beautiful*, "The House," Bevier; "How to Know Architecture," Wallace; Brochure Series; "Garden Making," L. H. Bailey.

"HOME, HOME, THE OLD DESIRE"

My dear Sir:

The play house article from Dracut, Mass., in the November number of your magazine was interesting, and thinking that it might help some of your readers who may be planning to work out the same problem, to see a second plan, I am sending photographs of a house made by the boys and girls of a sixth grade in one of the Muskegon schools. Except that it was made entirely by the one grade, it was worked out similarly to the one described by Miss Newbegin. All of the measurements for both furniture and furnishings were taken from large pieces and made to scale. The dimensions of the floor of the house were 6 × 6 feet, which was divided into only four rooms — living-room, bedroom, dining-room and kitchen. The interest in every part of this problem is always great, and in the hands of the skilful teacher may be made far-reaching in its application to other branches of the school work. I enclose postage for the return of the photographs.

Yours truly,
SARAH MCGIFFERT,
Muskegon, Mich.

[1] Cornell University Reading Courses distributed on application.

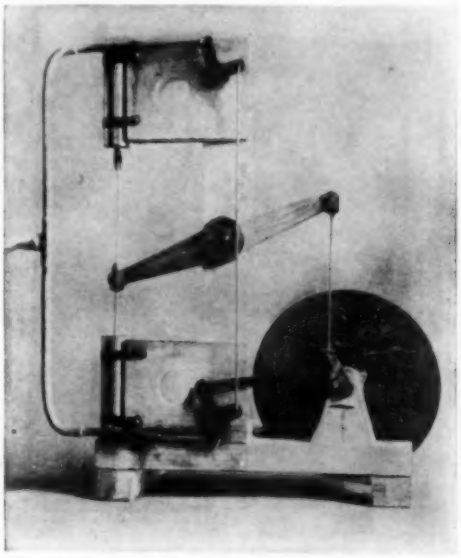
GOOD SEED IN GOOD SOIL

A LETTER THAT CAME TO THE INFORMATION MAN BY WAY OF NORTHAMPTON, MASS.

Dear Mr. Lane:

This engine was developed after making a successful model, from your drawing in the SCHOOL ARTS MAGAZINE.

Isadore Skopp, an eighth-grade boy, made this



An engine that will work. By Isadore Skopp, an eighth-grade boy, Saratoga Springs, N. Y.

from a sketch I placed on the board, He worked out all the details. The walking beam is connected up with bicycle spokes. The second cylinder and a short cut-off are the only changes.

Truly yours,

GEO. R. STROHM,
Supervisor of Manual Training, Saratoga Springs, N. Y.

The Editor received six letters in one week, recently, all bearing on that Banquo's-ghost-like problem, Color. Three of them were of such length, of such complexity, and of such erudite character that they constituted nothing short of a "visitation." Again the Editor has "employed counsel." Until an opinion is handed down, and merely to remind the readers of the SCHOOL ARTS MAGAZINE that "something is doing" in Color, this may be worth considering.

My dear Mr. Bailey:

In reading your article on the Dresden Congress, I was much interested in what you said about color. No doubt the European schools have felt the influence of the great modern movement toward bright rich color. We have not felt it much yet, but I am sure it is bound to reach us and in time through us influence our school children.

You certainly are right when you say, "We must make for richer coloring." Yes, indeed, it is easier to get an effect of harmony, and quality with dull tones, even though "Mixed with mud." But after all, is it color harmony? And do these harmonies not fail to produce that sensation of exhilarating joy which color should? With me it is a continual watching to keep the children's color clean.

Your magazine is ever helpful and refreshing. I hope some day I may have some ideas worthy to contribute to it.

Very truly yours,

ESTELLE L. THOMAS,
Director of Drawing and Handicraft, Swissvale, Pa.

My dear Mr. Bailey:

Some time ago I sent you a picture of an exhibition of manual training work from Moorestown, N. J., and you could not reproduce it on account of the light. To-day I am sending another of last year's work, and hope you may be able to use it.

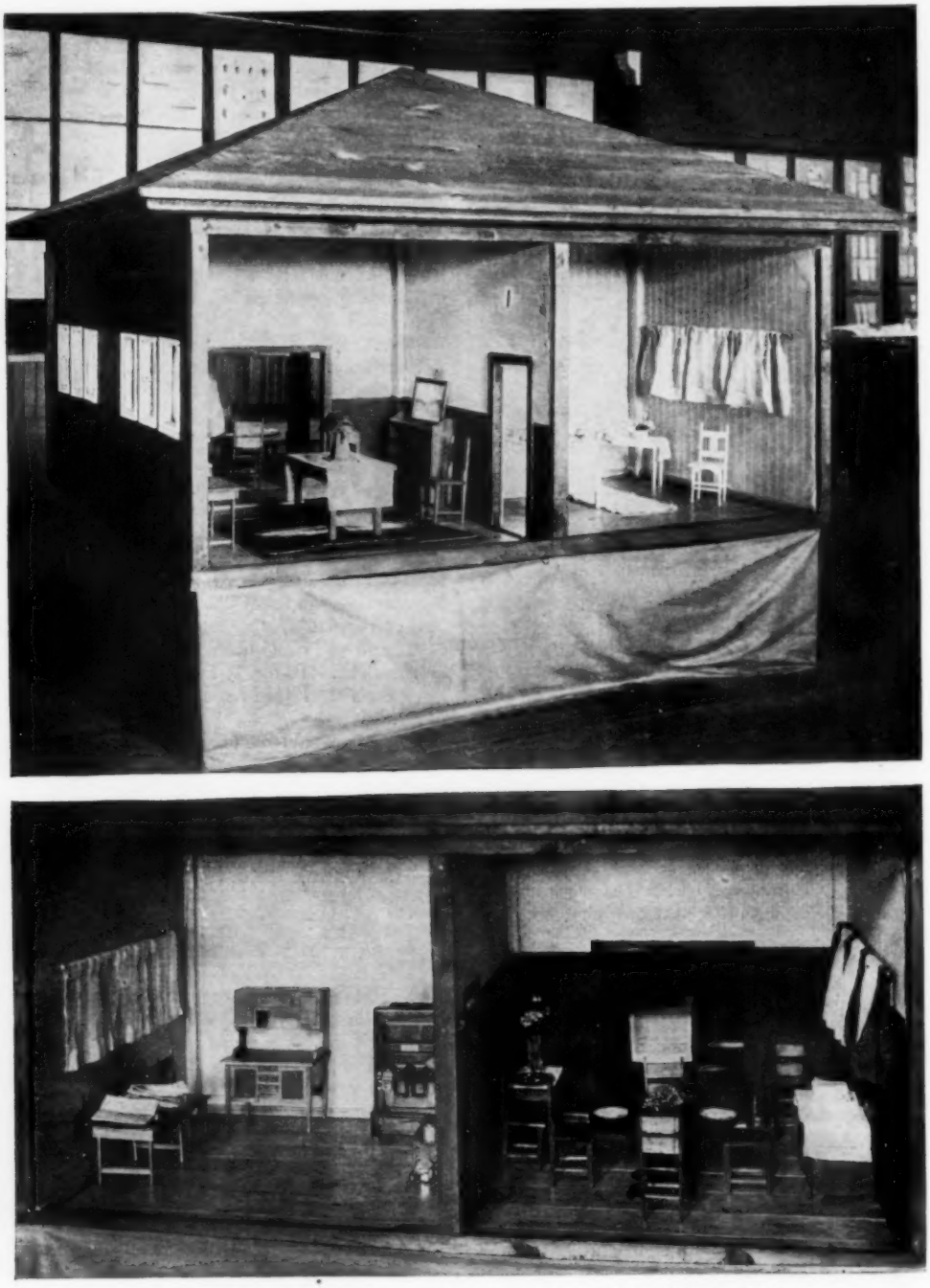
If you do, would you mind sending me a copy or two of the magazine to distribute? I am way up here by the North Pole, where I cannot buy the SCHOOL ARTS MAGAZINE at news-stands!

Yours sincerely,

MARIAN C. GIFFORD,
Dawson, Yukon Territory, Can.

MISCELLANEOUS

AMBASSADOR Bryce once said in an address before the New York Teachers' Association that in his opinion the chief danger in American education lies in the failure to properly train the gifted pupils. "In every schoolroom," he said, "are to be found a few of the fore-ordained leaders of the next generation. They should be discovered early and fed full all the time." This is especially true in drawing. It is to be hoped that such drawings as those by Miss Bess Bruce Cleaveland, reproduced herewith as the latest additions to the Good Zoo Drawing Cards, will stimulate such work on the part of talented pupils in whatever grade they are found.



A toy house and four of its rooms. Built by sixth-grade boys and girls, Muskegon, Mich.

Furniture manufactured by manual training pupils, Moorestown, N. Y.

A piece of furniture and the boy who made it. An eighth-grade pupil in the Practice School connected with the State Normal School, Plattsburg, N. Y.

THE LATEST ART-CRAFT BOOKS

Books should to one of these four ends conduce;
For wisdom, piety, delight, or use.
— Sir John Denham.

*On Drawing and Painting

By Denman Waldo Ross, Ph.D. Lecturer on the Theory of Design, Harvard University. 214 pp. 7 × 10. Price $2.50 net.

THOSE who have been so fortunate as to have come under the influence of Dr. Ross's instruction will expect to find this book what it clearly is, a singularly important contribution to the literature of art teaching. It contains no illustrations other than diagrams, for as the author states, the illustrations (to which constant references are made) will be found in the museums of art.

"The end and aim of Art is the attainment of excellence in thinking and in technical performance."

"The appreciation of Art means, always, and everlastingly a discrimination in particular instances and a selection of the best."

"Painting is a scientific practice." . . . "It is mastered by scientific methods and by experimental practice, and it is the business of the teacher of painting to help the student in this study of examples and this practice as far as he can."

These sentences from the Introduction may serve to indicate something of the spirit and character of the contents of the book. It should be evident that it will not appeal to the superficial reader or to one looking for an easy approach to art practice, or art appreciation. It is a book for serious study and for reference.

In the Introduction, which occupies the first thirty-four pages, the author reviews present "Democratic Conditions" and finds many serious obstacles in the way of the development of art. Those who are addicted to an easy optimism will find statements here which fall outside their usual boundaries of thought, but which deserve profound consideration. A striking contrast is drawn between our life to-day with its disordered and dissatisfied universal struggle for wealth, and the simple orderly life of old Japan where almost every one could find happiness in his work and in his effort to reach excellence in it. Then follows this statement: "The only hope for Art, under existing conditions, lies in the establishment of standards of excellence in the several trades and professions and in the possibilities of art teaching in the public schools."

Great clarity and precision of treatment of the subjects are to be found in the chapters which include the following:

Materials and First Exercises. Set Palettes. Drawing and Painting. On Design. On Pure and Applied Design. On Representation. Modes of Representation. Representation in Forms of Design.

The book ends with an Appendix which presents diagrams of forty-eight palettes of twelve colors in twelve values with black-and-white.

The chapters on Representation will give an entirely new conception of the subject to many who have passed through the art schools.

While thoroughly modern in his scientific approach to art study, Dr. Ross, no less strongly than Kenyon Cox, urges the classic point of view.

J. H.

*Theory and Practice of Teaching Art

By Arthur Wesley Dow. 74 pp. 6 × 9, with 240 illustrations in black-and-white. Price $1.50.

When the history of art education in the United States is written the historian will have to mention the name of the author of this book. Mr. Dow has exerted a far-reaching and helpful influence, not only in this country but abroad. Alert teachers everywhere will welcome this his latest book, not only because it sets forth more completely than anything he has hitherto published his own theory of art instruction, but because it is a portable exhibition of the results of his teaching. In view of the charmingly pure and mellow coloring Mr. Dow exhibits in his own painting, and of the fine coloring he frequently secures from his pupils, the lack of illustrations in color in this volume is to be keenly regretted. Of course color plates cost money, and a lot of it; but in this case the plates would have been a paying investment.

H. T. B.

*Lessons for Drawing and Workshop Practice

By Karl Elssner. 440 pp. 7 × 10. In two volumes, profusely illustrated. Text in German. Price 6 Marks.

This book is typically German in its seriousness and thoroughness. Its central idea is the justification of the lessons presented. These lessons are of course very modern, in fact, so modern that

*Added to the School Arts Magazine's list of approved books. See Advertisement.

the author has not hesitated to borrow very liberally from us Americans. But unlike our autocratic presentation of lessons and our servile acceptance of them Professor Elssner presents them all in a spirit calculated to disarm opposition. Almost every single lesson presented is justified first in the comprehensive introduction of the book itself, where the whole of drawing instruction is viewed from its larger psychological aspect, and again in each set of lessons. To show the thoroughness and scope of this book, a brief summary of the subjects treated is given here. 1. The introduction, a splendid presentation of the psychological aspect of drawing. 2. About drawing at home, by children, scribbling, such as they do without being told or forced. 3. Drawing in the service of mental image building. 4. Lessons for the primary years.

The second volume, after an introduction about drawing in the general school curricula, contains: 1. Lessons for the development of feeling for line and form. 2. Lessons to develop the feeling for space (three dimensions). 3. Lessons for the understanding of the organic growth of things (flowers, animals, human beings). 4. Lessons to develop the color sense. 5. Lessons to develop memory drawing. 6. Lessons to teach drawing through constructive work; and finally the use of *all* this for the purpose of making beautiful things to sell to America in spite of the high tariff (the last remark is my own) and to increase the glory of the German industrial expansion. I have spent two solid evenings in the enjoyable perusal of these 440 pages and at the end I wonder if there could be any German drawing teacher who, after reading it, could teach the old way. H. B.

*Applied Arts Drawing Books

By Wilhelmina Seegmiller. Two books for each of the eight grades. Atkinson, Mentzer and Company.

The latest revision of these famous drawing books, just completed, gives them without doubt unique distinction. They constitute the richest, the finest, and the handsomest illustrated course in art instruction that has ever been produced, — the richest in subject matter, the finest in technical qualities, and the handsomest in tone and color harmonies. Moreover they carry with them a contagious spirit of delight in everything true and beautiful and good. Miss Seegmiller's spontaneous and musical poetry for children, and for everybody who loves God's world, is only partly responsible for this; almost every illustration seems to have been made by somebody rejoicing in the chance to do something he loved to do. H. T. B.

*The Use of the Plant in Decorative Design

By Maude Lawrence and Caroline Sheldon.
(A) For Grade Teachers. 78 pp. 7½ × 10, with 25 full-page plates, mostly in full color. Price $1.25.
(B) For High School Teachers. 86 pp. 7½ × 10, with 32 full-page plates, mostly in color. Price $1.25.
(C) For Pupils in the Grades. The plates of A, with explanatory text. Price 35 cts.
(D) For High School Pupils. The plates of B, with explanatory text. Price 50 cts.

The book for the grades offers an orderly course developed step by step, with reference to teaching, based on the stencil as a means of applying decoration to objects for use in school and home. The book for high schools carries the application of pattern into stenciling, block printing, embroidery, leather, metal, and jewelry. A more direct, intelligible, and fruitful method for securing effective results in decorative design has seldom if ever been presented in book form. The production of beautiful things seems easily within the reach of anybody who will but follow the directions. The plates show clean drawing, intelligent design, recognizable harmonies of color, consistent handling, and effective rendering. There is not in the two volumes a useless or commonplace illustration. The publishers as well as the authors are to be congratulated. The books are worthy of immediate and wide recognition as valuable additions to the working library of every teacher of the arts and crafts.

H. T. B.

Forge Work

By William Ilgin. 210 pp. 6 × 7½, illustrated. Price 80 cts.

The author has here gathered and presented in a systematic manner, much useful information in relation to the important processes of welding, tempering, and manufacturing iron and steel. Each forging operation is elucidated by a series of illustrations which leaves no doubt as to the position of the tools, in each successive step, and the materials required in the working out of each problem. The author has a sadly mistaken idea of what constitutes "Art Smithing," advocating, as he does, the rolling of a scroll out of thin cold iron and the binding of it with clips — too suggestive of the so called "Venetian Iron Works" — where the forge plays no part in the construction. The other illustrations in this chapter are puerile in design. Appended to each chapter is a series of "Questions for Review." H. F. S.

*The Art Treasures of Washington

By Helen W. Henderson. 398 pp. 5½ × 8½. 66 full-page plates. Price $3.00 net.

At last, here is the book for teachers to read before taking their pupils to Washington during the spring vacation. It is a book to take along as a guide to the best things in the city. The author's

eyes are informed. One who follows her judgment is not likely to go very far astray. If more space had been given to the Library of Congress, both in text and illustration, the book would have been better balanced, perhaps, and certainly more popular. While the library is like a book of short stories rather than a well-written novel, many of the stories are admirable, and some of them deserve rather more notice than the author gives them. But then, there is the official handbook, and the Library usually gets more than its share of attention anyhow. H. T. B.

*A Handbook of Birds of Eastern North America

By Frank M. Chapman. 562 pp. 5 × 7¼. 200 illustrations. Price $3.50 net.

This is a completely revised edition of an invaluable handbook, with several notable additions. The introduction on "How to Study Birds in Nature," the map showing routes of migration, a bibliographical index, and many full-page plates from photographs and from drawings by Fuertes, several in full color, with text illustrations by Tappan Adney and Ernest Thompson Seton, make this the standard bird-book for at least one half the continent. To live without being able to recognize and call by name such delightful and indispensable friends as the birds is to deny one's self the pleasure of being intimate with the "first families." H. T. B.

Manual Training Toys

By Harris W. Moore. 112 pp. 6 × 9. With 35 line plates, and other figures in the text. Price $1.00.

This book, happily dedicated "To the boy who likes to tinker 'round" is by the supervisor of manual training, Watertown, Mass., and is a result of long experience in teaching. His wisdom is evident in such a remark as this, from the Introduction: "First, study the drawing carefully, — every line has a meaning; second, printed directions become clearer by actually taking the tool in hand and beginning to do the work described." The book contains drawings and directions for the making of forty-one toys, varying in complexity from a dart to a windmill force pump. The book, unfortunately, presents but little evidence that the author ever heard of such elements in constructed objects as beauty of proportion, or refinement of line. When "Models" are presented for children to construct they should be at least no uglier than they have to be! H. T. B.

The Plant Baby and its Friends

By Kate Louise Brown. 160 pp. 6 × 7½. Illustrated. Price 48 cts.

What wonder a new edition of this popular nature reader for primary grades was demanded! Revised and enlarged, it is better than ever. It smacks of the American rural primary schoolroom at its best, — that happy, happy place where a big-hearted motherly girl gives joyfully her first best to the children every day of the parading year (oh, a year is such a different thing in the murk and roar of our great cities!). The author, who can no more help writing poetry than she can help loving children, has enriched the book with twenty-seven of her poems, poems as naïve, as sweet, as lovable as the children themselves, for whom they were written, and who love them almost as much as they do Kate Louise Brown herself. H. T. B.

*The Spring of the Year

By Dallas Lore Sharp. 148 pp. 5 × 7¼. 24 illustrations in pen-and-ink or wash, by Robert Bruce Horsfall. Houghton, Mifflin Company. Price 60 cts.

Emerson testified that "Spring still makes spring in the mind when sixty years are told." There is one other thing at least that can do the trick, namely, this book by the Merlin of Mullein-Hill. I read it early one cold dark morning in January, with the first powdery flakes of a north-easter sifting through the air; the book promptly annulled all that, and set me free amid the vocal sweetness of an April dawn. I had *wings*. There was no *if* about it. I *saw* and *heard* and *did* the things the book talks about. *I* took the turtle eggs to Agassiz! I rejoiced to be assured that it is *not* a life of fear our little outdoor friends live. O, it 's a *good* book! And what jolly reading!

"Rex is a Scotch collie; Dewey a dreadful mix of dog-dregs."

"'Come on, Dewey!' cried the fox, 'Come on, Rex, play tag again! You're still *it*.'"

"If you would know how well an animal can wait, scare Dr. Wood Chuck into his office, then sit down outside and wait for him to come out. It would be a rare and interesting thing for you to do. No one has ever done it yet, I believe! Establish a world's record for keeping still!"

"Down under the splashing water . . . by hundreds . . . all trying to break through the wooden wall . . . but was not each big cat head pointed forward? each slow cold brain trying to follow and keep up with each swift warm heart? For the home-bound heart knows no barrier; it never stops for a dam."

This third volume of the series [1] completes the cycle of the school year. Nature-study was never presented in a more alluring light.

"That book is good
Which puts me in a working mood."

H. T. B.

[1] The Fall of the Year, reviewed September, 1912; Winter, reviewed November, 1912.

Note. — The valuable monograph, "Picture Study in the Schools, with Notes on Wall Pictures for Schoolrooms," prepared by the Oregon Library Commission, and recently referred to in this magazine, may be had for five cents a copy, outside the state of Oregon. Address, Oregon Library Commission, State House, Salem, Oregon.

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